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CHARACTER DEVELOPMENT OF DUNGEONS AND DRAGONS AND EPISODIC
TELEVISION

A Thesis

Presented to

The Faculty of the Department of Television, Radio, Film and Theatre

San Jose State University

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

by

Christopher Rudolph Consorte

August 2009

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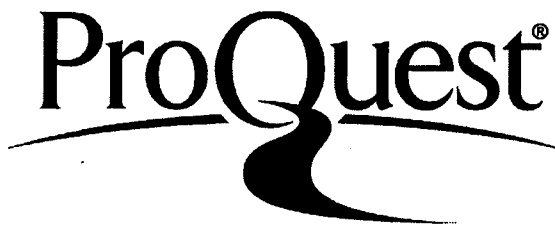
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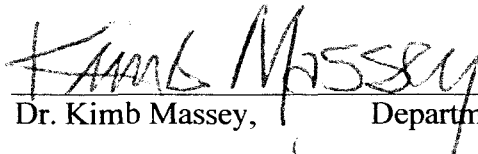
SAN JOSE STATE UNIVERSITY

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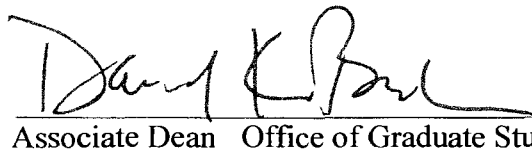
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ABSTRACT

CHARACTER DEVELOPMENT OF “DUNGEONS AND DRAGONS” AND EPISODIC TELEVISION

Chris R. Consorte

This thesis addresses how the commonalities of “Dungeons and Dragons” and Episodic television are used as a framework for character development for writers and players. Through the Dramatistic Pentad, this study examines the texts of the Players Handbook and Dungeon Masters Guide by Gary Gygax and the episodic television texts Crafty TV Writing Thinking Inside The Box by Alex Epstein and Television Writing from the Inside Out Your Channel to Success by Larry Brody. Throughout this study, the concepts of Dungeons and Dragons and Episodic television are categorized, aligned, and analyzed to determine how these commonalities are used as a framework for character development.

Research on this subject reveals that the characters’ scenes, actions, and purposes are a direct extension and reflection of their universe. The scenes, actions, and purposes are a way for writers, players, and an audience to understand character and story development as a whole, not from one aspect.

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A special dedication goes to my friend and colleague Phil Mancini. His friendship, energy, and enthusiasm will be missed. I am glad to have known him.

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Chapter One: Introduction

Episodic television (ET) and “Dungeons and Dragons” (D&D) draw upon the same fundamental principles of storytelling and character development. These principles are characters and situations that are the essence of a compelling story (Breed and Kahn 38). The most common element of these two art forms is their ties to some form of theatre (D&D with improvisational theatre and ET with film, which has ties to theatre). Eventually D&D and ET became their own art forms. D&D evolved into the art of role-playing and ET became an art form with longer story arcs and character evolution. But since the emergence of the Internet and On-Line Gaming, these ideas may be converging upon each other, giving writers and players the opportunity share a variety of principles involving character and story development.

However, both D&D and ET create their characters differently. In D&D, players create their characters using a specific system to develop their abilities, point-of-view, race, and background. In ET, writers have no specific formula for character and story creation. In ET, writers can create their characters by any method they chose. Writers can start out by creating a motive for their characters. Also, writers can draw upon their own personal experiences as well as the experiences of others. Writers can also use empathy and recycle old story lines. Despite their differences, both produce the same product: an alternate personality that needs to be filled by an actor or player.

Statement

Although character and story creation between D&D and ET are different, both provide the necessary starting points that writers and players need to not only begin their character and story creation, but their scenes, purposes, and actions for their characters as well. Each of these elements is just as important to character and story creation because they are a reflection of who the characters are. These concepts above will be explored in the following chapters.

Significance

The importance of this study is the audience. Although some reality television shows such as American Idol offer the opportunity for direct audience participation, this study will focus on ET format only. ET format consists of each episode having “self-contained [stories with fictional] characters involved in longer story arcs” (Epstein 34). In ET, the audience is only observing the characters; they have no impact on the characters’ story. The relationship between audience and performers is “anonymous” because the audience and characters do not have direct contact with each other (Horton and Strauss 579). To summarize, the audience is only watching a fixed storyline that cannot be altered. It cannot be altered. In D&D, characters and audience are one of the same. In this venue, players have the opportunity to play the role of a hero similar to those that they would see on television. But the major difference is that the players do not read out lines of dialogue from a script; they explain what their characters are doing (Slavicsek and Baker 13). In other words, players provide the dialogue and action

themselves. This means that the players' actions ultimately impact the overall story because they can change its course. In short, the stories of D&D are not fixed.

Regardless of how the audience interacts within both mediums, the audience wants to see the same characters and stories on a consistent basis. The consistency of the characters and stories is what keeps the audience tuned to their favorite show. The characters can grow and learn, but the characters are what make the audience stay for more. If all the characters are suddenly replaced, then it is possible that the audience will lose interest. Before this study discloses how the commonalities of D&D and ET can be used as a framework for story and character development, it is important to review what other scholars have written about this subject.

Literature Review

The literature review for this study is structured in thematic organization to show how previous scholars analyzed starting points in character development. Throughout the literature review, the themes that are being disclosed are rules, performances, worlds, goals, character action, empathy, arc, and point-of-view. Terri Toles-Patkin's article, "Rational Coordination in the Dungeon*," states that the rules of D&D evolve from war games such as Dave Arneson's Blackmoor Baroney and Gary Gygax's Chainmail (3). As Gygax and Arneson began to collaborate on their ideas, they used the rules of their games to create D&D (and its creators, Gary Gygax and Dave Arneson, recommend that players own a copy of these games to help them understand the rules of D&D). In D&D, players are "given a set of rules [and from here, their] imagination takes over" (2).

Learning the rules of D&D is important because the players need to know that this is how believable characters are created. Also, these rules explain what these characters can and cannot do in the world. However, if players know the rules to one set(s) of games—Chainmail and Blackmoor Baroney—learning D&D is not difficult. In short, the rules of one system can carry over to the other.

Barnaby Dallas's outlook in his thesis Play, Photoplay, and Screenplay Structure: Dramatic Principles from Theatre to Cinema claims that the dramatic principles from one form of entertainment media, such as photoplay, carries over to the other. Dallas states that there are “universal dramatic principles” that writers can utilize in any type of entertainment ranging from theatre to film (72). Regardless of format, the structure of the story stays the same. If the dramatic principles can be applied to either film or theatre then it is highly probable that the same can be true for ET. For this study, Dallas and Toles-Patkin perspectives on character development are that writers and players must know the rules in order to create believable stories and characters. However, it is clear from this perspective that the rules from one style can be applied to another which makes the learning process easier. Once the rules have been learned, the next step in character development is performance. The performances of characters ultimately shape their dramatic universe.

Whether in D&D or ET, every action that characters perform signifies who they are and moves the story forward. Performances can have many interpretations. However performances within the context of this study will focus on dialogue. Kurt Lancaster, in "The Longing for Prelapsarian Fantasies in Role-Playing Games," claims that the

character sheet contains behavior concepts that the players can use to enhance the performance of their characters (50). Players can translate these behavior concepts through the rules or other media such as television. Most rulebooks may contain some behavior descriptions. If players know what these descriptions are, they can then use them to customize their characters. By observing television shows, players can use "various characteristics and skills" that would best fit their character in order to make it their own (Lancaster 50). In his performance article "Legendary Creatures and Small Group Culture: Medieval Lore in a Contemporary Role-Playing Game" Gary Allen Fine states that using characteristics and behaviors from folklore can help players role-play certain character types. Fine demonstrates that if players do not have any knowledge of certain character types, they can use folklore to get started in role-playing their character (Fine 20). By seeing how previous performance of certain character types, players can utilize that knowledge as a "common reference" in order to get started (Fine 11). By applying performances from television (or other media), players have the ability to role-play their characters with a personality outside of themselves. Using performances can help players unlock their imagination beyond their character sheets when creating an alternate personality. In D&D, the application of dialogue is accomplished by incorporating performances within other media. As players watch performances of character types they wish to play, they can incorporate them into their own characters to create a specific personality for their character. Through this personality, players create meaningful dialogue. This is how performance dialogue can be used as a starting point in character development.

In ET, actors must follow the lines of dialogue exactly; they do not have the luxury of control over their characters the way players do. In this medium, Jack Shadion and Ian MacDonald write about how some of the characters' actions are defined through their dialogue. Jack Shadion's article "Writing for the Screen...Some Thoughts on Dialogue" explains that the purpose of dialogue is to move the story forward (86). Also, dialogue invokes characterization such as emotion. Shadion's most important aspect on point is that the audience uses dialogue to keep track of the story. It also helps the audience understand the characters motivations and tactics. Ian MacDonald suggests that dialogue can be used as a tool to analyze how characters interact within their dramatic universe. According to MacDonald, dialogue is a way to decipher the "meaning of a text" ("Disentangling the Screen Idea", 92). When developing characters; writers and players should know the functions of dialogue. The dialogue must be relevant to the story and it must reflect the characters' actions. In essence, dialogue is a key component to characters' performance. In D&D and ET, understanding how the dialogue is used as a starting point can help writers and players conceptualize how their story move forward beyond visualization.

Goals are another component in getting started in character creation. Nathaniel Kohn's article "The Screenplay as Post-Modern Literary Exemplar: Authorial Distraction, Disappearance, Dissolution" explains that characters' goals can be put to use in old story lines; new characters can take the place of the old ones (496). In starting character development, reusing an old idea can be implemented because an audience will recognize a familiar story. The story can be altered to the characters that are appropriate to it. The

most compelling aspect of recycling an old story line is that familiar goals can be used to attract an audience to new characters. Kohn explains that new story lines can be utilized as "marketable commodities" because storytelling is paramount as a television business (496). They may not decide the characters and stories that writers create; the producers usually decide it. The producers of the show must make sure the characters and stories are going to produce ratings that are needed for the show to succeed. When writers are getting started in character creation, simply replacing the characters and twisting the storyline can help them understand how character goals are implemented. Newman's article reinforces Kohn's theory of stories being applied as marketable commodities. Newman adds that writers create new characters and implement them into stories that have been known to be successful. By using familiar stories, the goals of the characters will remain familiar as well. This is important to maintain an audience following. When getting started in character creation, using old story lines is helpful for writers because if they know the story they can tailor it to their characters. Using familiar story lines is a way of "winning audiences over" (23). However, recycling an old story line can be redundant and writers should be careful. In other words, writers should create original material.

In D&D, Markus Montola argues that character goals and mission goals are based from the characters' personalities. Mission goals are what characters must solve throughout the course of an adventure. Players, based from their character sheets, set their character goals. This means that the players' goals allow the story to focus on more than one character within the same adventure. In D&D, the character that acts the most

will receive the most attention throughout the adventure. In short, characters actively pursue their goals on a voluntary basis. Characters from this perspective perform imaginary actions based from "imaginary situations" (Montola, "Designing Goals for Online Role-Players", 1). The most common element of character goals is that character and story define them both.

In his essay "Using Spontaneous Role-Playing Methods to Study Literature and Legend in a College Course", Herb Propper considers the use of character goals as a way of learning to appreciate character motivations (8). If players can role-play certain characters from literary works, such as Le Morte D'Arthur, they can learn to have a better understanding of why characters have particular goals within the story. Understanding characters' goals is just as important as knowing what they are. Through personal engagement, Propper claims that understanding character goals can help players have an appreciation of character creation on an "emotional and imaginative" dimension (2). If writers and players can learn about the goals of their characters this can help them in character creation for they can determine why characters adopt certain goals.

When creating characters, writers must understand characters' actions. The more active the characters are, the more involved the audience will be with them during the story. Baines and Dial's article "Scripting Screenplays: An Idea for Integrating Writing, Reading, Thinking, and Media Literacy" argues that characters' actions being used as a starting point helps writers learn the importance of getting their characters into immediate action (89). They claim that writers should start their stories in the middle of the action rather than the very beginning. If writers begin their story as the characters' actions

begin, writers will have the opportunity to utilize their characters' back-story. Back-story is needed because it reflects who the characters are. Baines and Dial state that the more back-story writers write, the more they will "familiarize" themselves with their characters (89). Knowing how characters' back-story is applied can help writers propel their characters into action because characters in a visual medium must act quickly to achieve their goals. Their dramatic universe is based on immediate action.

Lankoski and Helio describe D&D characters' actions through their point-of-view. The authors of this article focus point-of-view through video game perspective. However, the same point-of-view principles still apply within "pen n' paper version" of D&D. In D&D, characters must act quickly in order to move the story forward. This means that the players must think "through action rather than through description" (Lankoski and Helio 2). Similar to television, characters in D&D must act quickly to keep their story moving forward. If the characters are static then, like an audience, the players will lose interest in the game as well. The major difference between character action in D&D and ET is that D&D players will have a better chance of keeping the story moving in the direction they want. The reason is that because players will know immediately if the story is uninteresting. In television, writers have no knowledge of their audiences' participation. For character development, the actions of characters must happen quickly for their story is constantly moving forward. Knowing how the characters' story begins, and how they view their world, can help the action develop at a reasonable pace.

In starting character development, writers use empathy as another method. Karl

Iglesias's character connection series argues that empathy is needed so writers, as well as the audience, can understand the "feelings and motives" of the characters ("Character Connection", Pt.1). The characters' empathy is important because the writers have to know why characters perform the actions. Writers can develop empathy by creating flaws for their characters. Flaws can make the characters more realistic and which in turn will help the audience relate to their characters. If the audience can see how human the characters on television are, they may be able to see themselves within them. If an audience can see themselves within certain characters, they can have a better understanding of the story and characters. Using empathy as a starting point for character development, writers can draw upon certain emotions, which can propel them into action. By using emotions, writers develop empathy in a way to connect with their characters. Through emotions, writers can draw upon certain experiences that may cause an audience to care about their characters. If an audience cares about the characters, then they are willing to share in their journey. To summarize, writers must have empathy for their characters in order for an audience to have empathy for them. This is a crucial step in the beginning of character development. Sweet's article explains that writers should consider the characters' world as a whole. Through the various scenes, writers can create an atmosphere in which their characters act (127). This means that scenes must reflect the characters' actions, goals, tactics, and motivations. The emotions of the characters not only reflect who they are but their world too. This is one method that writers can use to create empathy for their characters. It is logical that writers should consider other aspects of drama, such as scene, when developing story and character because everything is a

reflection of the characters' world. By understanding the characters' world, writers can also develop empathy for them because an audience will understand their story as well. Sweet states that, by understanding the characters' world, writers can see how the characters' "goals and intentions" reflect their world (128). In television, empathy between the character and the audience is disconnected. The audience can only watch the characters struggle for what they want.

In D&D, the audience and players are one of the same. This gives the players a chance too, not only to understand the empathy of their characters, but others as well. In his article, "Tilting at Windmills The Theatricality of Role-Playing Games", Edward Choy declares that characters in a role-playing game are defined by "its interaction with other characters" (55). Since players do not have a script to rely upon, players must use their minds in order to interpret the actions of their characters. Choy's theory of role-playing theatricalities is that they can be appealing to the players because they do not know how their characters are going to turn out. In ET, if an audience is able to recognize a plot, then the audience can predict the evolution of the characters. In terms of empathy, having unpredictability can offer more insight to character development because the characters may evolve in a different direction at any time during the course of the story. Ari-Pekka Lappi's article, "The Character Interpretation the Process before the Immersion and the Game", adds that empathy has to be understood by the players (98). Lappi declares that characters in role-playing games are more than a collection of statistics and facts on a character sheet. If players want to empathize with their characters, they must be able to translate the terms. Lappi uses the term egoistic as an

example because its translation can have many interpretations depending on how the players decipher the term. This means that players may role play any trait differently. Lappi states that in order for character empathy to occur, the players must learn "why the document says what it says" (97). In starting character development, knowing why characters perform their actions can help with their relationship with the audience. Whether the audience is actual players or passive participants, having an audience relate to the characters inspires them to follow their favorite characters. The major difference with empathy is that players are directly involved with the development of their characters. The audience in ET must learn about the characters as they progress through their journey.

In order to understand the characters' empathy, writers and players must have clear understanding of their characters' world. This world can be based from personal experiences or it can be a world that is fully imagined. In getting started in character creation, Lez Cooke's article "Regional British Television Drama in the 1960s and 1970s" suggests that writers can use regions or counties to get started in believable scene creation (153). Using counties or regions allows the writers to develop characters with an "understanding of local culture and customs" (146). Understanding the characters' world in this context can help an audience relate to the characters. Using already known settings can make the world more authentic. If the world is more authentic, then the characters would, most likely, be authentic as well. In order for writers to succeed at this, it is suggested they have lived in that area for a period of time. The audience may not believe in the world if writers do not have any knowledge of it. Creating believable

worlds and authentic characters from regions and/or counties allow writers to have a better connection with a local audience. Cooke explains that television writers are going to write for a specific audience only because they will understand the issues and culture the most. A national audience may sympathize but they may not fully comprehend the issues because it does not relate to them. Cooke explains that by creating local dramas that portray its "own regional culture and identity" have the best chance to reach beyond a specific audience group (154).

In D&D, creating believable worlds is essential to character development because it keeps the players interested in the story. Most importantly, the story has direct impact on the characters' evolution. As the characters progress through their adventures, their DM will introduce more of the world to his/her players. As the world becomes more available, eventually "a story starts to emerge" (Adkison Interview). In other words, the characters' world becomes more important to them for there are greater quests to be made. Examples could be villains to overthrow, dragons to slay, and/or princesses to save. If players succeed, their world will become more significant to them. Mates and Stern add that knowing why fantasy worlds are created a specific way can allow the characters to become more believable within an interactive plot. The plot should be "smoothly mutable" which means that the world evolves mutually between the players and DM's (1). This allows the world to be inhabited by any character type because the world is not fixed on one specific character. Also the players' relationships must have "emotional entanglements" (2). This means that the stories should have significant impact on the world; it should not be about manipulating the elements of the game. The

relationship between worlds of D&D and ET within character development is that the world must be believable and it must have an impact on the characters. The world represents what characters do. It is important for the players and audience to care about their evolution. The next important component of character development is the characters' Point-of-View.

The importance of character Point-of-View, within the perspective of character development, must be considered. If writers and players can imagine the immediate action of the characters, they can propel their characters into action. In his article "Building Character: An Analysis of Character Creation" Steve Meretzky argues that, in D&D, players must develop characters that are appealing to themselves and other players (3). As they create their characters, players should try identifying with them in order to learn as much as they can about them. Through the characters viewpoint, players can learn that the stories that their characters go through are important to them; not the players themselves. Therefore it is prudent for players to think through the perspective of their characters because the players must take immediate action to stay interested. Players will see that if they take immediate action, they will have a greater chance to shape their world in their own image (3).

According to Cassandra Amesley's article "How to Watch Star Trek," Amesley argues that plot is the major focus for action/adventure stories. The plot allows the characters to react to the problem (329). It is important for the characters to act in a specific pattern so the audience can remain engaged with the characters' actions. If the characters start to deviate from their reality, then the audience could see their characters

become inconsistent. Amesley claims that certain characters exhibit specific traits that the audience will immediately recognize. This is how an audience will view the story through their characters. Amesley uses examples of McCoy saying 'He's dead Jim' or Kirk advising his landing party to set 'phasers on stun' shows that character consistency is needed for audiences to stay engaged within the story. If characters break from this without good reason, audiences will be lost. It is clearly important for an audience to maintain how they view the story through their favorite characters. Their favorite characters exhibit specific traits or "conventions [that] are familiar to a particular audience" (330). To summarize, character point-of-view being used as a starting point helps writers and players see how their characters view their imaginary world. It also can be used to keep the audience engaged with the characters.

As characters arc, or change, throughout their stories, it is important for writers and players to know what will happen to them at the end of their overall adventure. If writers and players know how their characters evolve, this could help them think backwards when getting started in character development because knowing how the story will end is just as important as knowing how it will begin. In his article, "Challenging Narratives: Crossovers in Prime Time" Richard Kjelstrup suggests that if episodes crossover from one to the other, knowing how the episode ends is important so the story stays on track (8). Kjelstrup argues that by crossing two styles (such as private eye action and whodunit) what happens to the overall narrative? The overall narrative "can be integrated relatively smooth in television" (8). This means that if the writers follow the overall story from either the beginning or ending, they should have no trouble keeping

track of the story. The most important aspect of character arc is that writers must develop the story first and follow it when developing their characters.

In D&D the game-stories are non-linear; in other words, the story does not have a fixed plot. This means that the ending of the story is going to be much different than what is originally intended by the DM. The reason is that D&D has a random element that can impact the narrative. This random element is that players can perform any action and this could alter the story. Lee Sheldon argues that players want freedom to explore the world on their terms. The more freedom the players have, the "more real the game world feels to them" (300). This gives the players more flexibility to manipulate the narrative and may circumnavigate it to the ending sooner than expected. In starting in character development, both D&D and ET writers have characters that arc. Knowing how characters arc can help writers and players determine how their characters' stories will evolve within the course of their adventures. It is useful to know the characters arc in order to trace their story to its beginning. Currently, the themes are studied separately. This study intends to use the ideas from D&D and ET to create characters and stories along with the scenes, actions, and purposes.

Methodology

To determine whether D&D and ET have any commonalties, this study will compare the texts from each genre. For D&D, the Dungeon Masters Guide and the Players Handbook by Gary Gygax will be reviewed. These are the first rule books of the modern role-playing game to guide players in creating individual characters and stories.

Only these books will be used for this study because they contain all the needed data to create characters and story. Other supplements of D&D, such as Monster Manual or Deities & Demigods which are needed to play an actual game, will not be used because this study will focus on specific character development only. For ET, this study will use Crafty Television Writing Thinking Inside the Box by Alex Epstein and Television Writing from the Inside Out by Larry Brody. These are the current books used for ET writing and represent the current standard. The authors of these books are successful writers in the television industry.

In order to interpret the data from both D&D and ET, this study will apply the theatrical perspective of “Dramatism” by Kenneth Burke. Dramatism suggests that the characters' dramatic universe is defined "by actions, and [characters participating] in social dynamics in life as a drama" (Carlson 401). This means that the characters' actions ultimately define their world. Dramatism does more than analyze who characters are and what they do; it analyzes how, where, and why they perform their actions. This concept is broken down into five dramatic categories, which are scene, act, agent, agency, and purpose, which form The Dramatistic Pentad. The Dramatistic Pentad is explained, in more detail, in Burke's works A Grammar of Motives and On Symbols and Society. Through the pentad, drama is categorized in accordance to its proper categories. Once this is completed, then these categories are paired into their proper ratios, which further break down character analysis. The ratios are designed to analyze characters' actions, tactics, and goals to determine their motivations. These ratios are scene-act, scene-agent, scene-agency, scene-purpose, act-purpose, act-agent, act-agency, agent-purpose, agency-

agent, and agency-purpose. The pentad categories and ratios must reflect the characters' motivations, tactics, and goals.

The next part of this methodology will be how these sources will be compared through the theoretical perspective of the Dramatistic Pentad. The books from both ET and D&D will be compared through the Dramatistic Pentad in order to explore and evaluate how the commonalties are used as starting points in character development. The goal of this thesis is not only to explore the commonalties between the two genres, but how writers and players use these commonalties as a framework for character and story development.

First, each pentad category will represent a single chapter. Each chapter will have two sections; an identification section that will contain data sets for D&D and ET as well as an analysis section. Each pentad identification section will be broken down into subcategories. Subcategories are necessary in order to accommodate for the audience, writer, and player perspectives. For example, the Scene category has three subcategories. These are specific, narrative, and general backgrounds. Once the identification process is complete, the next half of each chapter is the analysis section. To begin, the terms from both genres will be paired together in a chart. After the chart is completed, each paired term will be examined in order to determine how the commonalties from both D&D and ET are used as starting points in character development. The rest of the chapters are as followed.

Chapter Two will represent how the terminology from both D&D and ET is defined and analyzed through the Agent perspective. This chapter will have three

subcategories to define the Agent. These subcategories are Individual Characters, Group of Characters, and the Components of Character Creation. To be considered for Individual Characters, one actor or player must assume one role within the story. These roles are a major role or supporting roles within the story. Most important, the terminology must be seen externally by the audience so they can identify the character roles. Examples are main character or support character. For Group of Characters, the terminology must contain plural definitions and be seen by the audience (whether physically on a screen or imagined). Group of characters must be associated with the main characters of the story. The group of characters is how the audience will identify the show that they watch. Examples are a core cast or an adventure group. For the Components of a Character, the data must contain terminology that describes the ideas or properties of character creation. The process of creating character is just as important as the completed characters themselves. The ideas of character creation are occupations, races, and attributes.

Chapter Three examines how the terminology from both D&D and ET is defined and analyzed through the Scene perspective. This chapter will have three subcategories to define the Scene. These subcategories are Specific Environments, General Backgrounds, and Part of the Narrative. Specific Environments must contain language that represents specific scenery where specific actions take place. The specific scenes must govern the characters' actions while they interact within these environments. The most important fact about specific environments is that they define what the characters' actions will be. Examples that define characters' actions are underwater, air, and land

adventurers. Also, specific environments dictate how writers and players create their scenes. General Backgrounds is where the scene can have any representation within the story. For example, if the scene takes place in front a house, the house can be any house that writers and players desire. Like specific environments, General Backgrounds also must govern the characters' actions. Furthermore, General Backgrounds must also demonstrate how writers and players create their worlds. Part of the Narrative requires the language to be composed of how scenes are tied into the narrative structure. Scenes used to introduce the main characters are a good example of being part of the narrative structure. Another example of scenes being part of the narrative structure is signifying the beginning of an episode to the audience. Additionally, the language must have ideas on how writers and players can integrate their scenes into the narrative.

Chapter Four analyzes how the terminology from both D&D and ET is defined and analyzed through the Agency perspective. This chapter will have two subcategories to define the Agency. The first subcategory is Specific Actions used by characters within the story. The other is Specific Methods/Tools used to help writers and players develop their characters and stories. To qualify for Specific Actions, the terminology must have characters' performing specific actions. Examples of Specific Actions are the characters' thought process, speaking ability, and physical actions. To qualify for Specific Methods/Tools used to help writers and players develop their characters and stories, the terminology must provide writers and players with specific starting points for their characters and stories. Examples of Specific Methods/Tools used by writers and players are occupational skills of the characters, the status of the characters before or after the

story, and preparation of story creation.

Chapter Five focuses how the terminology from both D&D and ET is defined and analyzed through the Act perspective. This chapter will have three subcategories to define the Act. These subcategories are What Has Occurred When Characters Perform Their Actions, What are the Possibilities that can Happen When Characters Perform Their Actions, and Writers and Players Managing Their Stories Once it has Begun. To qualify for What Has Occurred when Characters Perform Their Actions, the terminology must contain the end result of what the characters' actions are. Examples of What Has Occurred When Characters Perform Their Actions are when characters point-of-view changes from one state to another. Another example of an end result is how the characters mature over the course of their adventures. To qualify for What are the Possibilities that can Happen When Characters Perform Their Actions, the language must show what can happen if characters are placed general situations. Examples are any general moment or situation within the story. To qualify Writers and Players Managing Their Stories Once it has Begun, the terms must contain language that demonstrates how writers and players manage their stories. Examples are writers and players working within the genres, a short time frame, and understanding the general importance of character and story. Also, writers and players managing their characters' relationships would qualify as well.

Chapter Six investigates how the terminology from both D&D and ET is defined and analyzed through the Purpose perspective. This chapter will have two subcategories to define the Purpose, which are The Characters Goals in the Story and the Actual

Objective of the Genres. The Characters Goals in the Story subcategory must have language that reflects the characters ultimate fate within the narrative in order to qualify. Examples of a character's goal are life energy, wealth, and protection. The Actual Objective of the Genres subcategory must contain data that reminds writers and players how these genres operate from others. Examples are introduction, basic concepts, and target audience.

Finally, in Chapter Seven, conclusions will be drawn. This research will define how writers and players use these commonalties as starting points in character development. Also, this research determines how these commonalties have influenced each other over the past thirty years and why it is important for the audience's satisfaction as well as character and story creation.

Chapter Two: Agent Categorization

For D&D, the terms that qualify, as Individual Characters, are Player-Characters, Dungeon Masters, and Non-Player Characters. Lead Characters, Point-of-View Characters and Recurring Characters are the terms that meet the criteria for ET.

In D&D, Player-Characters (PC's) are the personas or personalities of players who interact in the world of D&D (Gygax, Players Handbook, 80). The PC's are what D&D stories are about. The PC's are the characters that the players will root for throughout the game-session. Regardless of what the game-session is about, these characters determine the action. Overall, any event within the game-session revolves around the PC's. The PC's are the characters that matter most because they are the game session's central focus. The players see the story through their characters' perspective. The next type of player that is involved in D&D is the Dungeon Master.

Dungeon Master's (DM's) is the referee and god of their fantasy world. The players are not competing directly against the DM; rather the players are collaborating with the DM to create a compelling story based solely on their imaginations. This style of gaming made D&D the standard for others to follow. The rulebooks are guides to help DM's create adventures that are clever and imaginative. Also, DM's must learn the rules thoroughly because they are the final arbitrators when interpreting the rules. DM's should also learn to create their own "personal milieu" or personal touch to make their world unique and different from others (Gygax, Dungeon Masters Guide, 9). Anything that happens during the game session, does not happen without the DM's knowledge

because every action the players make will be "mentally recorded" by them (Gygax, Dungeon Masters Guide, 9). The DM is more than just an arbitrator and storyteller; they are the voice of the smaller roles in D&D. DM's must be present at any major event with the story. Any decisions the PC's make must go through their DM. The DM determines how the PC's actions will be decided and interpreted during the game sessions. Also, any minor characters' that the DM controls has ties to the PC's. This interaction between the PC's and minor roles by the DM are means to propel the story forward because it impacts the PC's lives in one form or another. These minor roles that DM's control is called Non-Player Characters.

Non-Player Characters (NPC's) are the minor characters that DM's control during a game session. These minor roles are monsters that the players may have to defeat or commoners that the players simply interact with. The NPC's should not be as "high level of power" because their roles are only secondary to that of the PC (Gygax, Dungeon Masters Guide, 11). In a sense, PC's are heroes; NPC's are similar to extras in a television show. If a NPC has a recurring role (usually as a henchman) then the NPC is created similar to a PC. The amount of development can be done randomly with dice or considered selection. NPC's have much more significant role within the PC's story. NPC's can appear in multiple game sessions as a recurring villain or an advisor the PC's. Like the Dm, NPC's have important relationships (whether good or bad) with the PC's. The NPC's must have some relationship with the PC's overall story. PC's, NPC's, and DM's are only the individual type of roles that players can assume during a game session of D&D. ET has individual characters as well and they serve as similar purpose to the

individual characters in D&D.

For ET, the individual characters in a television series are lead characters, Point-of-View's, and Recurring Characters. The Lead Character is the main character that the audience will follow throughout the story. In ET, the lead character will always get the most screen time; usually within a single episode. The lead character in an ET series must be part of the core cast and cannot exist independently. In short, the lead character must be "in the thick of the main story in any episode" (Epstein 18). Captain Kathryn Janeway from Star Trek: Voyager is a good example of a lead character because the story is told through her perspective. Any decisions that she makes ultimately affects the lives of her crew. Any decisions that her underlings make throughout the series will come back to her. In short, her decisions matter the most. Also, the audience experiences the same emotions that she does because the audience can see how her decisions affect her through her emotions. The next type of individual character in ET is Point-of-View Character.

Point-of-View Characters are characters that the audience sees the story through. The essence of this character is the narrator of the story. This character does not have to be a living entity or even a lead. The most important aspect about a point of view character is that "nothing can happen in the show" that this character does not know about (Epstein 21). Old Indiana from The Young Indiana Jones Chronicles is a good example of a point of view character because this individual specifically narrates the story. The audience sees the story through old Indiana's perspective. As old Indiana tells the audience about how WWI affected him, the audience is learning about WWI through his

perspective and not through a history book. The next set of individual characters is Recurring Characters.

Recurring Characters (RC's) are characters who make an occasional appearance on the series. These are not core cast characters, but they are related to core cast members in some way. The villain Lore, Data's evil android brother in Star Trek: The Next Generation, is a recurring character because he plays a significant role in Data's life. Through Lore, the audience learns more about Data and how his life has an impact on Data's character evolution. Each time Lore comes back, the audience learns something new about Data and how it will affect him overall. For example, in the episode "Brothers" from Star Trek: The Next Generation Data is reunited with his creator Dr. Noonien Soong and Lore. Through Lore and Dr. Soong, Data learns about Lore's bitterness towards his creator and why Data should forgive him. Recurring characters can change once the series feels that the character has run its course. The main aspect of recurring cast members is that they must be apart "of the main characters' lives" (Epstein 29). Individual characters are not the only Agent within the scope of D&D and ET, characters in both genres can band together to form groups to accomplish their goals. These groups can draw upon their strengths in order to conquer the odds and be victorious.

For Group of Characters, the terms that qualified for D&D is Establishing the Characters. In ET, the term that qualifies is Core Casts. Establishing the Character is when the players are establishing their characters into the world of D&D for the first time. This is where the characters form their first adventure party and "engage in joint

expeditions" (Gygax, Players Handbook, 34). As a character gets familiar with their surroundings, other characters will most likely join up and form an adventure party. Adventure parties are the main group of heroes that will interact within the DM's imaginary world. Each character in the adventure group survives by thriving off each other's talents because a single character cannot survive on their own. Although each character in the party is different, they are all part of a larger than life story arc. These are the characters that players and DM's will pay attention to the most. Some parties can last for long periods of time; if this does occur then adventure parties could develop a reputation of heroic proportions. Also, players could grow extremely attached to their characters. Finally, adventure parties may be part of a campaign that could have a common theme. In short, establishing the characters within a D&D game-session means that the players will identify their adventure campaigns through their characters. Once the players begin playing D&D, their adventure sessions evolve into a campaign and those specific adventures are identified with the characters that the players create.

In ET, Core Casts are the group of characters that will appear in every episode. These are the characters that appear on poster boards and the opening credits. The show Friends is a good example of a core cast because the audience most likely identifies this specific show through these characters. When an episode of friends appears on TV, the audience immediately sees the characters dancing in the fountain. These are the characters that the stories will be primarily about. The series are about the lives of the characters in Friends. This is how the show is identified with its audience. Overall the core casts is the group of characters "for whom the audience is watching the show"

(Epstein 21). Core characters must be present in each episode or the show may fail. Each episode must involve, at least, one member of the core cast. Writers and players must understand that their characters are more than individuals or groups; they have strengths and weaknesses which must be developed in order for them to become the characters that the audience will relate to.

The terms that qualified, as The Building Components of a Character, are Character Attributes, Character Races, Character Class, which come from D&D. For ET, the terms that qualify as building components are Dialogue and Great Springboards. In D&D, Character Attributes (CA's) are the fundamental concepts that signify the character's strengths and weaknesses. These attributes are Strength, Intelligence, Wisdom, Dexterity, Constitution, and Charisma. Each attribute is assigned a random number through dice rolling. Scores can range from 3 to 18 with the average ranging from 8 to 10. Above average scores are 11 to 14 and exceptional are 15 to 16. A roll of 18 then shows that the character possesses god-like prowess within that context. Attributes also determine the character's occupation. These occupations are fighter, thief, mage, and cleric, which are described later in the chapter.

Strength is the character's measure of raw physical power. The character's strength is the "composite rating of physical power endurance and stamina" because it is a representation of the character's knowledge on building their muscles (Gygax, Dungeon Masters Guide, 15). Any character can benefit from having high strength because it allows them to attack better and cause more damage, which aids them in combat. Also, having high strength allows characters to carry much equipment without being impaired.

This is the main requisite for the fighter class for they need high strength to wield heavy weapons and wear heavy armor. But D&D characters need more than just strength to survive, they need to have hand and eye coordination as well.

Dexterity is the character's ability to be quick on their feet. Dexterity is the culmination of character's hand-eye coordination, agility, reflexes, and balance. Greater dexterity will affect any character's armor class versus melee and missile combat. High dexterity will also influence a character's reaction and attacking adjustment when surprising an enemy. Not only does high dexterity grant character bonuses (or penalties if its dexterity is low) on its armor class, it can also grant him/her a bonus (or penalty) on its saving throws on certain attacks; this is a representation of a dodge maneuver. Such attacks that can possibly be dodged are fireball and lightning bolt. Although high dexterity is paramount for any class, thieves can maximize dexterity even further for this is their main attribute. Thieves need high dexterity to perform stealthy actions (see thief class for more details). Dexterity is the thieves' "performance of their class functions" (Gygax, Players Handbook, 27). To accomplish great skillful feats, it is wise for characters to be properly conditioned.

Constitution is highly desirable for all characters because it affects the amount of hit points a character earns throughout the course of their adventures. Constitution is the character's "physique, health, resistance, and fitness" because this shows how characters survive in harsh environments (Gygax Dungeon Masters Guide, 15). This is a real benefit for any class because a high constitution can give the character a bonus when determining hit points. Fighters can benefit the most because they get a higher bonus for

hit points than others. To summarize, Strength, dexterity, and constitution are a representation of what D&D characters know about their physical abilities. But there is more to being strong, nimble, and healthy. Characters need intelligence, wisdom, and charisma to complete the basic character creation process.

Intelligence represents the character's ability to comprehend written and verbal communication. Intelligence is also a representation of the character's "mnemonic-[and]-...-reasoning ability because this demonstrates the character's ability to learn from books or scrolls" (Gygax, Dungeon Masters Guide, 15). In short, this demonstrates the character's ability to learn as a scholar. Intelligence is the prime requirement for magic-users in order to properly control magic. A Magic-user's intelligence will determine how many spells they can know and learn. For any character, intelligence determines how many languages the character can speak beyond their native tongue. Characters need insight or wisdom to complement their intelligence attribute.

Wisdom summarizes the character's "enlightenment, judgment, will power, and (to a certain extent) intuitiveness" (Gygax, Players Handbook, 11). Wisdom is the character's ability to learn from themselves. A good example of wisdom is that characters could do something that they know is bad; do they learn from their mistakes? Overall, wisdom signifies the character's ability to learn from personal experiences. This is paramount for Clerics. Unlike magic-users, clerics must have their spells bestowed to them by their deity. Wisdom also determines how many spells clerics can cast and learn. A higher wisdom allows them to cast more spells in addition to the allowance of their level. A high wisdom reduces the chances for clerics' spell to fail. Having a high

wisdom score for any character will increase his/her saving throws versus certain magic spells. The art of persuasion is useful to D&D characters too.

Charisma not only is the measure of a character's physical beauty it also signifies its leadership capability. Circumstances involving charisma applies to Non-Player Characters (NPC's). It also applies to the number of henchmen a character can obtain. Charisma is the "personal magnetism and superb persuasiveness" (Gygax, Dungeon Masters Guide, 15). In short charisma signifies what the character has learned about the art of persuasion. Certain situations may require characters to make use of this attribute because they may not be able to fight their way out. Overall, intelligence, wisdom, and charisma demonstrate what actions characters can perform mentally.

The attributes of D&D characters are classified as Agents because these signify the foundation of what the characters will be. If any one of the attributes is removed, the basic structure of a D&D character will be incomplete. All of these attributes complement each other to make the character in D&D complete and believable to its players. The attributes are the characteristics or the "personalities" of characters because this demonstrates the characters strengths and weakness (Burke, A Grammar of Motives, 171). Attributes also signify what the characters have learned throughout their lives up to the point where they become adventurers. Once the attributes are set, the players will then determine their character's race.

Character Races (CR's) in D&D also determine what the character's class will be because it affects their attribute scores. CR's also determine how far a character can advance in its chosen class. Also, selecting races can affect how a character gets along

with other races. The races for this study are Dwarves, Elves, Half-Elves, Halfling, and Human.

Humans are the standard race in D&D. Humans are the most versatile because they can choose any character class (assuming that the character meets the attribute requirements). Humans do not receive any bonuses or penalties on their attribute scores upon creation and can advance as far as they desire. Human character favors no particular alignment (unless the class dictates otherwise). Humans are tolerant to most other races; the next race is the Halfling. Halflings are happy and outgoing, making allies easily. Halflings see wealth as a means to gain comfort only. Halflings are "honest and hard-working" and this is their greatest attribute (Gygax, Dungeon Masters Guide, 16). Halflings are humans except they are much smaller (Frodo from Lord of the Rings is a good example of a Halfling). Halflings must take a penalty on their strength attribute as well as a bonus on their dexterity upon creation. Halflings can also determine if a passage is either up or down direction within a tunnel. Humans and halflings are the easiest to role-play because they do not require the players to change much of their self in order to become somebody else within an alternate universe. Dwarves, elves, and half-elves offer much more of a challenge to role-play if players choose to do so.

In order to role-play a dwarf, players must know that dwarves are hard working, have a love for treasure and jewels, and have almost no sense of humor. Also, Dwarves have a love for precious metals, especially gold. Dwarves have a love for the earth, which is why they live in the mountains or other earthy regions. The main characteristic of dwarves is that they are "suspicious and avaricious of other races...particularly elves"

(Gygax, Dungeon Masters Guide, 16). Dwarves do not use magical spells nor are they magically inclined. Dwarves compensate for their lack of magic with a bonus on their saving throws versus magic such as wands, rods, staffs, and spells. Also this hardness allows dwarves to be resilient towards toxic substances whether eaten or injected.

Dwarves are also excellent miners. While underground, dwarves can detect grades and/or slopes in passages. Also, they can detect new constructions, sliding or shifting of walls/rooms. Finally, Dwarves can detect traps involving pits/falling blocks/and other masonry works, as well as estimate the depth a mineshaft. Players must also know how to role-play elves.

Unlike dwarves, Elves concern themselves with nature and beauty. Elves are arrogant and do not make friends easily. Elves are cultured and love music and poetry. Elves do not "regard their friends and associates as equals" (Gygax, Dungeon Masters Guide, 16). Elves do not tolerate most races, particularly dwarves. Also, elves have a strong resistance to sleep and charm spells. When elves use a bow or sword, they will gain a bonus to hit. Secret and concealed doors are almost easily spotted by elves.

Whether elves pass by a door or actively search for it, elves are likely to notice it. If elves do not wear any type of metal armor (and if alone) they move silently and surprise their enemies. Although elves gain a dexterity bonus upon creation, they must take a penalty on their constitution score. Some races can interact intimately to produce a half-breed. One example is the half-elf.

To role-play a half-elf, players must understand that half-elves are like elves except that they are a crossbred of an elf and a human. The main characteristic is that

half-elves are outcasts. They are a "lesser extent than a pure elf" and are not accepted by other races (Gygax, Dungeon Masters Guide, 16). Half-elves have similar abilities as their elven counterparts. Like elves half-elves have strong resistance to sleep and charm spells (Though not as strong due to their impurity). Overall, Dwarves, elves, and half-elves give players the opportunity to explore more of their imaginations because these particular races only exist within the fantasy genre. Also, these races have a set of guidelines that players should follow whereas humans and halflings do not. Once the attributes and race of the character has been determined, the next step is to determine the character's class or occupation.

In the Dungeon Masters Guide, character classes are described for the use of a massive scale such as armies and siege warfare. However, this thesis will focus on the creation of individual character development only. The Players Handbook describes character classes on an individual perspective. In the Players Handbook, a Character Class (CC's) determines how players role-play their characters once players select their character's race. A character class is in correlation with "the profession of the player character" (Gygax, Players Handbook, 18). The basic classes are Fighters, Clerics, Magic-Users, and Thieves. There are also sub-classes and they are Paladin, Ranger, Druid, Illusionist, and Assassin which allow players to role-play different variations of the same character type.

Fighters (which include the Paladin and Ranger subclasses) are the weapon masters of an adventure group. They have the most hit points of any class. Fighters generally "seek to engage in hand to hand combat" (Gygax, Players Handbook, 18). The

fighter is the easiest character to role-play; this is a good class for beginners. Conan the Barbarian is a good example of a fighter because all he does is charge into battle until he wins or loses. The Paladin and Ranger are similar to fighters but both can utilize special abilities that the fighter does not. The Paladin is a champion of truth, justice, honor, and goodness. The Paladin's prime concerns are "law and good deeds" (Gygax, Players Handbook, 22). They can detect evil, cure disease, and heal wounds. Since the Paladin is a champion of good, they must remain lawful good alignment (which will be discussed later) at all times or they will lose these powers permanently. A good example of a paladin is Sir Galahad from Sir Thomas Malory's Le Morte D'Arthur because he is a champion of truth and good. A Ranger is a woodsman type character. Rangers are frontiersmen who use their abilities make their home in the woods. Rangers also have the ability to perform "tracking, scouting, infiltration, and spying" (Gygax, Players Handbook, 24). This offers the chance for the ranger to surprise their enemies. Also, both the ranger and paladin can cast spells once they obtain high enough level. A good example of a ranger is Aragorn from Lord of the Rings because this character spends a lot of time in the wilderness alone. The fighter class needs other classes to compliment their abilities while pursuing an adventuring career. The cleric can offer support to any adventure party.

Clerics are the support roles of the group. A cleric's main role is to "fortify, protect, and revitalize" (Gygax, Players Handbook, 20). A cleric can wear any type of armor and shield but they are restricted to blunt type weapons such as club, flail, mace, hammer, and staff. The reason for this is clerics are forbidden to use edge weapons

and/or pointed weapons because these draw blood. Despite this set back, clerics are fairly decent in combat. Also a cleric has the ability to turn away or even control the undead. The purpose of a cleric is to boost morale of an adventure group. The sub-class of cleric is the Druid class.

Druids are similar to clerics but druids are one with Mother Nature. For this reason, druids are restricted to true neutral alignment only. They view law, chaos, good and evil as a way to keep the balance of nature intact. Druids are restricted to leather armor and wooden shields only and cannot turn the undead. However, druids can use some edge weapons such as scimitar and dagger. The main characteristic of druids is that they must remain attuned to nature at all times. Druids cannot destroy the woods or its creatures no matter the circumstances (although druids can change it into their warped and distorted vision). In combat, druids fight as a cleric. Druids also have their own special language. Having characters that cast powerful attacking spells can help fighters in battle as well.

Magic-users (which include Illusionists) are poor at melee combat but compensate for this with a variety of spells to choose from. Magic-users use their abilities to "solve problems posed by the game" (Gygax, Players Handbook, 18). These abilities are casting offensive and defensive spells. Magic-users can also use their magic talents for gathering information as well. The same applies to illusionists, which are a sub-class of magic-users. The only difference is that illusionists have different qualification scores and spell choices. Otherwise, they operate the same as the traditional magic-user. Having characters that are canny are invaluable to an adventure party. The thief is just that type

of character an adventure party needs.

Thieves and Assassins are role-played as "cunning, nimbleness, and stealth" type characters (Gygax, Players Handbook, 18). Both thieves and assassins can pick pockets, open locks, find/remove traps, move silently, hide in shadows, hear noises, climb walls, and read languages to take advantage of their foes. Similar to magic-users, they are inferior in combat. To make up for this, thieves and assassins can utilize their backstab ability in combat. A backstab is a strike from behind ability that allows them to do vast amounts of damage. They also advance in levels quicker than most other classes. Both are restricted to leather armor only. The important differences between thieves and assassins are that assassins have more weapons to choose from, since assassins are primarily bred for killing. Assassins must remain evil in alignment where as thieves can be neutral or evil. The reason of have D&D characters assume an individual class is for them to rely on each other to complete an adventure session. A single character does not have the skills needed to complete an adventure session on their own. Each class must make use of the strengths from other class in order to defeat monsters, solve puzzles, and gather information during each adventure session. ET writers do not have a specific system to develop their characters strengths and weaknesses; they have more general methods to develop their characters. Great Springboards is one technique ET writers use to develop their characters strengths and weaknesses.

Great Springboards (GS's) are defined as the strengths and weaknesses of ET characters. This allows writers greater latitude to develop new stories under the same concept or develop the old ones even further. For the characters, strengths and

weaknesses are the struggle that keeps the audience tuned in for more. In each episode the characters explore unmarked territory. During their explorations, characters' struggle with extreme obstacles that must be overcome by using their strengths and weaknesses that challenge them. This is what defines the characters. In each episode, characters are challenged by their strengths and weaknesses in order to prevail in "at least one of his flaws, or turns one of his virtues into a risk factor" (Epstein 46). In short, characters' strengths and weaknesses are a great source for story ideas. The strengths and weaknesses are what "causes the situation to be a problem" because this is what compels the characters to act (Epstein 46). In short GS's, are a way to confront ET characters because their struggle is the foundation of a good television series.

ET writers can create great springboards in numerous ways. For this study, the methods are keeping a story file; drawing from personal experience, and someone else's personal experience. When writers keep a story file, they can develop several versions of the same character. To develop a story file, writers can read newspapers and nonfiction (books). Ideas may come from outside writer's personal interests because these ideas may be interesting enough for them to turn into their own. By doing this, writers could broaden their horizons and develop character situations that maybe different to what they are normally accustomed to.

Drawing from personal experience is another way for writers to invest themselves into their story. Some writers can draw upon their most recent emotions to create a realistic point of view. By drawing from their own personal experience, writers could develop characters that are unique and emotionally compelling because they are writing

from an emotional state of mind which invests them into their story (Epstein 53). For example, if writers write about a coming of age story, a team of writers would most likely experience their coming of age differently. This could be useful in developing unique characters for a particular episode or series.

When drawing someone else's personal experience, writers can take other peoples ideas and make them their own. However, writers must be careful about the story that they are creating because it is not truly their own. Regardless of what ideas ET writers create, they must demonstrate their mastery of their world in order to understand their characters and story. As writers create their characters with some originality, they could "write about things that are actually happening" because the audience will have better chance to relate to them (Epstein 53). In short, drawing upon someone else's personal experience is one way for writers to get started in character and story creation. Once they get started, they must make the story their own. There is no specific formula to develop strengths and weaknesses for ET characters. The strengths and weaknesses of the characters depend on the choices that the writers make as they create their characters. Once writers have decided upon the strengths and weakness of their characters, they must stay consistent through the entire series. Once the characters' strengths and weaknesses have been established, it is important to understand the applications of characters' dialogue beyond normal speech.

Dialogue is more than just the speech of the characters. For this study, it represents how they interpret their world. Dialogue also interprets how other characters and the audience perceives them. The dialogue must make sense to the characters as well

as the story in order for the audience to relate to them. The dialogue should be realistic, but it must have some connection to the characters. Their dialogue should be a representation of the characters' background, actions, and reasoning in order for the dialogue to be conjunction with the story. Dialogue is the "interpretation of the story" because this is how the audience can relate to the characters intimately (Brody 213). Dialogue is how ET characters perceive the story. Dialogue is a form of communication where the audience will learn something about the characters they see. To summarize, dialogue is a way for the audience to learn why the story focuses on a specific set of characters.

Agent Alignment

Now that the terms of both D&D and ET have been defined through the Agent perspective, the next part of this chapter is the analysis section. The analysis section indicates how writers and players use these concepts together as starting points in character development. The terms from D&D and ET are aligned as followed:

(D&D) Player-Character - (ET) Lead Character.

(D&D) Dungeon Master - (ET) Point-of-View Characters.

(D&D) Non-Player Characters - (ET) Recurring Cast Characters.

(D&D) Establishing the Character - (ET) Core Cast.

(D&D) Character Attributes - (ET) Great Springboards.

(D&D) Character Classes - (ET) Great Springboards.

(D&D) Character Race - (ET) Dialogue.

Agent Analysis

The first set of ratios is PC's and Lead Characters. PC's and lead characters share a relationship in that both are the center figure of the story. If DM's select a certain PC to center their story around, then that character would be the focal point for that game session. The same is for lead character; writers can choose a certain character from the core cast and that character is the focal point of the story. In either case, once a character has been chosen, it cannot be altered. The only difference is that PC's can die (though it is not recommended) during their adventure if their hit points reach zero. In ET, if the lead character does die during the story it affects its outcome. In starting character development, PC's and lead characters are the starting points of a story. The story is told through their perspective. The actions the lead and PC's perform will ultimately shape the universe that they interact in. Everything within the story focuses on these particular characters because they are the ones with the most to lose. Overall, the PC's and lead are the characters that the audience will grow and love throughout the series. Once the main character is chosen, it is important for writers and players to know how to establish them in their stories.

Establishing the Character and the Core Cast are similar because they both are the main group of characters that the players, and audience, will follow in each story. These two also share a commonality for both PC's and the audience watch these characters evolve over the course of their adventures. As writers and players establish their characters with their stories, it is important for them to know that these are the characters that their audience will care about the most. Establishing the character and core casts are

how the stories connect with the audience. If the audience is a group of players why would they choose to participate in a story without a specific set of characters? The characters that actually inhabit the story are the ones that the players created themselves. The players want to view the world as their own characters. In ET, the audience tunes to specific show to interpret the story as their favorite characters. Overall, using establishing the characters and core casts is the beginning relationship between the audiences and characters because they are interpreting the story. These terms can help writers and players develop stories that their characters, and audiences, will care about. The next set of ratios to be analyzed is DM's and the point of view characters.

DM's and Point-of-View Characters are identical because nothing in the story can happen without their knowledge. The DM is (not in a biblical sense) God of their world. The DM knows what the PC's are doing at all times during the story through their declaration of action. Also, DM's know what their characters (NPC's) are doing because they are in direct control of them. DM's also interprets the outcome of the actions from both the PC's and NPC's. In television, Point-of-View Characters are directly involved in the story and must be present all crucial events of the story. Point-of-View Characters interpret the events and should use their knowledge to improve their lives in some way. Point-of-View characters are actual characters within the story (usually a narrator). Like DM's, the Point-of-View character must be present at all major events because these are the focal point of the story. The most significant difference is that DM's act more as an overseer and has a direct impact to the story because they determine if the characters action are successful or not. If the player chooses to perform an action the DM has not

accounted for, then he/she must make adjustments to their story. Point-of-View characters operate as narrators to the story. In ET, Point-of-View characters do not adjust the story as it progresses. Writers and players can use these terms as a framework for character and story because any major event within the story must happen within the presence of the DM and Point-of-View characters. If the audience witnesses a major event within the story without the presence of DM's and point-of-view characters, then there could be disconnection with the audience. Utilizing NPC's and RC's can help writers and players create characters that serve supporting roles.

NPC's and RC's are comparable because each has a temporary role in the story. RC's can out-live their time on the show and could get written off. Also, RC's are not as developed as lead characters. NPC's are also not as fully developed as PC's. Just like RC's, NPC's characters can also out live their usefulness within the story. The most common element of both NPC's and RC's is that either one could have a repeating role in the overall story. The important fact between NPC's and RC's is that writers and players can use these character types as a bridge between their characters and their audience. The significance between NPC's and RC's is that writers and players must use these character types to bring new information about the characters past or future events. Writers and players can use these terms as a framework for character and story development because the stories told by NPC's and RC's are focused on the lives of the characters. Creating the characters is just as important because their abilities must remain consistent throughout the story. The remaining ratios are the focus of this.

CA's and GS's are similar because both are involved in developing characters

strengths and weaknesses or “state of mind” (Burke, On Symbols and Societies, 157). In D&D, CA’s, is the starting point in character development because the CA's define what characters can and cannot do. CA's are more centralized in focusing on the characters strengths and weaknesses because their abilities are definite starting point when choosing a specific occupation. GS’s have no exact starting point in character development.

Writers must use their imagination in order to decide what their characters can and can not do. This is how these two are different. Writers and players can make use of CA’s and GS’s as a framework for story and character development because these can help develop the strengths and weakness will be without putting too much thought. If writers and players use these ratios, they could organize their thoughts in developing the basics of their characters strengths and weakness. CC’s and GS’s can also assist writers and players to create what kind of characters’ they want.

CC’s and GS’s are also connected because they too are associated with the process of creating the characters' strengths and weaknesses. In D&D, a character class is the final step to determine what the character can and cannot do. It is also used to determine what the character’s occupation will be. In ET writing, great springboards offer more leeway in deciding the character’s occupation. The main commonality with the character classes and great springboard is that there is no wrong answer in what the character becomes once the creation process is completed. Characters in both D&D and ET writing are “products of human design” because writers and players can use these terms to assist them in creating their characters’ occupation (Burke, A Grammar of Motives, 283). Using CC’s and GS’s can aid writers and players to determine what

occupation their characters will have at the start of the main story. The next set of terms to be analyzed is CR's and dialogue.

CR's and Dialogue share a relationship because both demonstrate character's external personality type. CR's can help writers and players develop dialogue that an audience can use to interpret who the characters are. In other words, utilizing these terms together can help writers and players develop their character's dialect. Any character can speak, but their dialect makes them unique and special over others. CR's and dialogue together can be used as a framework for story and character development because writers and players can use these terms to create "realistic" speech for their characters (Brody 213). Dialogue is more than just characters talking; it is used as a means to propel the story forward. If writers and players use CR's in conjunction with dialogue, their audience should be able to interpret who the characters are and how their dialogue is important to the story. For example the fictional character Tuvok from Star Trek: Voyager has logical and serious dialect to his speech. Regardless of his particular speech, his dialogue should propel the story forward.

These concepts offer insights for writers and players to decide what role do their characters serve within their stories? Whether the roles be small or important, the characters' roles must be essential to the story. These terms also help writers and players determine who their characters are without going into too much detail. Writers and players must use all of these terms in order to understand the importance of their characters because they are who audience will relate to the most within the story. But writers and players need to create appropriate scenery for their characters. This will be

the focus of Chapter Three.

Chapter Three: Categorization

For D&D, the terms that qualify for Specific Environments are Adventures on Land, Adventures in the Air, Waterborne Adventures, and Underwater Adventures. For ET, Block Shooting is the only term that qualifies for this section.

In D&D, Adventures on land give DM's the opportunity to set their game-session in the outdoors. In the Dungeon Masters Guide, Adventures on Land suggest that the DM draw a map or continent. The idea of drawing either of these is to create a setting that goes with the DM's ideas. When creating a map, the DM must consider population density, types of terrain, and movement. The more populated the terrain that characters will explore; the possibility for them to encounter monsters will decrease. When the characters encounter hostile monsters, the type of terrain will affect the outcome of the battle. If the characters are attacking their foes from a distance, the terrain affects the characters' ability to surprise their enemy. In land adventures, movement affects the rate of travel by the characters. The more rugged the terrain the characters go through, the tougher it will be for them. When progressing through rugged lands, the DM must consider if the characters are on foot or horseback. Whether on horseback or foot, the DM must determine what type of terrain they are going through, as well as any type of equipment the characters are carrying, that will affect how they progress through land. The most important aspect to land adventures is that not all adventures should be set in "underground or urban settings" because there is more to the world of D&D than dungeons and cites (Gygax, Dungeon Masters Guide, 47). The more of the country the

DM offers to the players, the more likely the players will be interested with the DM's game-session. Adventures in the air can also be used to expand the DM's world.

Adventures in the Air disclose how the characters will conduct their affairs if they are ever airborne. The DM must consider flying mounts, aerial travel, and aerial combat. Aerial travel is needed if the characters are going to travel long distances in a short time period. The characters can use magical items such as a Carpet, Broom, and/or Wings of Flying as one way to achieve the act of flying. The characters must know how far they can travel within a day and the DM must apply the formula which is "3" of speed equaling one mile per hour" (Gygax, Dungeon Masters Guide, 50). The formula allows for the believability of flying by magical means. If the characters do not have any magical items, they can acquire a flying mount. These mounts can be any mystical creatures ranging from griffins to pegasi. The characters must understand that these creatures are not obedient to players at first sight; the characters must train them. But if the creature(s) does become loyal, then the characters can travel great distances just as they would with magical devices. Traveling with a mount is much different than traveling with magical devices. The formula for traveling on flying mounts is that they can only travel for nine hours a day and must rest for one hour for every three hours of flight. Flying in the air can be just as hazardous as traveling on foot. If combat does occur while in flight, the DM must consider the speed and maneuverability of the creature or item because this affects how the characters conduct combat. If the characters are on a flying mount, the creature can only "climb, dive, and/turn" (Gygax, Dungeon Masters Guide, 52). They cannot perform any special maneuvers that a modern day

aircraft can do. Maneuverability is broken down into five classes, which are from A to E. Each class has a different rate of maneuverability. For example Class A can allow creatures to turn 180 degrees per turn whereas Class E only allows for 30 degrees per turn. To determine which flying mount or device belongs into a specific maneuvering class, the DM must find out what mount the characters have. Next, the DM must consult the appropriate class in which the mount belongs. DM's must know Air Adventures have a specific purpose to their game-session. Air adventures are not the only scenes that dictate characters actions. Traveling on the water can be exciting for players as well as DM's.

Waterborne Adventures can guide the characters appropriate actions while traveling on water. Assuming the characters are traveling by boat, the DM must ascertain what type of boat the characters are traveling on. In the Dungeon Masters Guide, boats can range from rowboats to warships. To summarize, the bigger the ship the greater chance the characters have to make their journey a success. To make a waterborne journey enjoyable, the DM can have a series of combat situations. For combat the DM can have the characters attacked by human and non-human like creatures. These creatures can be pirates, aquatic elves, sea hags, or anything the DM deems appropriate for the situation. These situations are appropriate for scene creation of waterborne adventures. DM's can have any creature they want but it must make sense to their game-session. But the real challenge for players is how do they conduct their actions underwater?

In the Dungeon Masters Guide, Underwater Adventurers allows the DM to

conduct adventures under the sea. The Dungeon Masters Guide also discloses breathing, movement, vision, and combat. Breathing is important for it is assumed that the race of the characters will be non-amphibian. If this is the case, then the characters will have to utilize certain spells and/or magic items that will allow them to “stay underwater for an unlimited time” (Gygax, Dungeon Masters Guide, 56). Breathing underwater is mostly designed for characters to act aquatically for a short period of time. It does not discourage long-term adventures, it only suggest that the underwater adventurers “be similar to dungeon adventures” (Gygax, Dungeon Masters Guide, 56). Movement is going to put the characters at a disadvantage. The biggest concern for the DM is that the characters will not be allowed to wear any type of armor except that which is leather or magical because it will encumber the characters. When traveling underwater the actual mass of the characters’ equipment is “unchanged” but the density of the water reduces their movement considerably (Gygax, Dungeon Masters Guide, 56). Characters’ vision plays an important role while they are underwater.

Vision plays a big part of underwater play because the deeper the players go the less light they will have. To compensate for this the characters must use magic or other means to increase their vision once their natural light is gone. The formula for underwater sight is 50 feet in fresh water and 100 feet in saltwater. A light spell along with infravision, and/or ultra vision can increase the characters vision distance. Objects such as seaweed can reduce vision. The density of such objects can be 3 feet to 30 feet in height or anything the DM desires. Combat underwater is much different from the traditional land based combat. Since water resistance plays a major role in underwater

adventures, most conventional weapons are mostly ineffective. Weapons that do work well are thrusting weapons such as tridents, daggers and some swords. Non-amphibian characters will not have the chance for initiative rolls unless they have magical means or long weapons such as tridents or spears. A good weapon for characters to use is a net. Creatures of the sea such as aquatic elves, mermen, or any mystical water creature that the DM chooses often use a net. The characters can also use a net, but they won't be as skilled as natural water creatures. Missile weapons and spells can be used underwater but their effectiveness is limited. It is up to the DM to decide how effective both ranged weapons and spells can be. Land, air, and water adventures are scenes because they establish the appropriate actions the characters will make in order for them to achieve their goals during the adventure. According to Burkes On Symbols and Society scenes of this type are the "background of the act, the situation in which it occurred" because they have specific tools which correlate to each specific scene (Burke, On Symbols and Society, 139). For these to be an Agency the tools of each element (flying mounts and net) must be used at any given time the characters choose to use them. An adventure campaign needs more than just scenic backdrops; DM's need important events that make their story important for their PC's enjoyment. Eventually, DM's must offer more of the world to their players in order for them to care about the world that they live in. Land, air, and water adventures can offer the framework on developing a detailed setting that the players can imagine and relate to. These concepts provide DM's the opportunity to create believable worlds. Also, these concepts are necessary tools for DM's to keep their detailed worlds consistent with their stories.

For ET, Writers should know if the scene has specific requirements. This is known as Block Shooting. Block Shooting is a writing style that requires a set of scenes to be shot all at one specific location that day. If there are many scenes with this specific location that will be used, then they will be shot on this specific location on that day as well. For writers, creating a script for Block Shooting offers "little latitude in using a location" because it can be difficult particularly when writers are unaware that a scene will be filmed in block-shot format (Epstein 32). Writers must know how their specific scenes are important to the plot. Also, how does the specific setting affect the character actions? Writers must know if their specific scenery has any impact on the story and their characters. But scenes do not have to be specific for audience plausibility; scenes can be general as well.

The scenic terms that qualify as General Backdrops are Typical Inhabitants, Governments, and Climate and Ecology from D&D. In ET, the terms that meet the criteria are Attractive Fantasy and Nondescript Scenes. In D&D, the Campaign or game-session is an episode of play. During these game-sessions, players may encounter typical inhabitants. Typical Inhabitants are people that the PC's will encounter throughout their adventures. They are less developed than monsters, NPC's, and PC's. Typical inhabitants have simple classification skills and hit points. Typical Inhabitants are "typical normal people" (Gygax, Dungeon Masters Guide, 88). Typical inhabitants are the people that the PC's encounter while they're in a town or major city. In starting character development, typical inhabitants represent the people of the village, town, or any major city that is created by the DM to give the PC's an idea of what actions are

appropriate while interacting within it. But how can DM's disclose what their societies are like through typical inhabitants?

Governments allow DM's to structure their societies so their PC's can see how their inhabitants are socially classified. Also, governments can allow DM's to create social structures and cultures that are logical to their PC's. The Dungeon Masters Guide provides a list of governments that can be used in any campaign. For D&D, governments are not designed to hinder the players' freedom, its purpose is to remind players that they may not always be "freemen or gentlemen" and the PC's may have to do something in order to restore that freedom for themselves or others (Gygax, Dungeon Masters Guide, 88). The PC's may be involved in a world in which they may have to overthrow an evil dictator and restore a republic is one good example of how governments can be used as starting points in character developments. Governments are not the only backdrops that DM's can use as scenes. DM's could create vast landmasses full of various weather and ecosystems.

Climate and Ecology is necessary for DM's creating their world with some scientific reality. For the purpose of this study, climate and ecology is used for DM's to provide settings for their PC's appropriate actions. When creating climates, DM's should consider how rain, wind, or currents affect how the PC's perform their actions. These elements do not have to "follow the physical laws of the earth" but they must be plausible to the PC's so they can participate in the story (Gygax, Dungeon Masters Guide, 87). When creating ecologies, DM's must consider the type of cultivation for its inhabitants especially its wild life. DM's must consider the balance of nature in order to create a

world of plausibility for the PC's. A good example is a DM creating a world of nothing but carnivores with no means to support them; this setting would not make any sense because it should have a balance of vegetarian and carnivores as well as the crops to support them, then this world could be credible. Typical inhabitants, governments, as well as climate and ecology provide the tone of what kind of society that the characters will be interacting in. The tone of the characters' scenes will "justify" what the characters action will be (Gygax, Dungeon Masters Guide, 88). In other words, these concepts help DM's determine the kind of situations that their PC's will be in. Once the DM's have determined their characters' situation, then their PC's can perform any action they wish as long as it is appropriate to the scene that DM's provide.

In ET, an Attractive Fantasy is creating a world with believable characters. This imaginary world should contain characters in situations "that we'd like to be in" (Epstein 11). The more important the lives of the characters are, the more likely that an audience will care about them enough to participate in the characters adventures leaving theirs behind. As writers create their world, believable characters should come forth; and this keeps an audience involved in the story. Another way ET writers can develop their scenes as a general background is by utilizing the nondescript scene writing style.

Nondescript Scenes (NDS) are usually the standard in television writing because the location can be anywhere. NDS's style allows writers to write with great flexibility because the locations that are used are "almost always safe" (Epstein 32). For example, a scene in which a character is in a phone booth can take place almost anywhere, even if the story takes place in a specific location. The main difference between this style and

Block Shooting is that one works with specific circumstances and the other have a lot more leeway. The important aspect of NDS's is that writers can make their scenes anything they desire as long as it relates to the characters and story (Burke, On Symbols and Society, 135).

To summarize, Attractive Fantasy and NDS's provide the tone for what the audience will expect from their characters and story. Both attractive fantasy and NDS's help writers develop worlds that they know or that they can fully imagine. Once writers have decided what kind of world they, that world must remain consistent throughout the story. If the cast of Friends is acting wild and crazy at a funeral, this action may not be appropriate because at a funeral, people will be on their best behavior out of respect for the deceased. When characters perform their actions, their story goes in motion because their scenes share a symbolic relationship. In other words, when the scenes and actions are working together characters are moving towards their goals; their story is in motion. In other words, the scene must be part of the narrative as well.

The scenic terms that qualified as Part of the Narrative are Acquiring Weapons and Armor along with Monster and Treasure Placement from D&D. The terms that qualified for ET are Plot Points and Scene Structure. In D&D, Acquiring Weapons and Armor (AWAA) is part of the narrative because the players gather equipment for their adventuring needs. The character's weapon of choice is determined "by the class of [the] character" (Gygax, Players Handbook, 36). When characters shop for equipment, it is assumed that it is in "an area where money is plentiful" (Gygax, Players Handbook, 35). The DM can alter the basic Equipment and Supplies cost chart. The reason for this is that

because the DM must consider supply and demand of a character's need for adventuring. Supply and demand affects the process of AWAA in the D&D world because it prevents the PC's from purchasing everything they want. The most important aspect of AWAA is that this scene usually occurs during the very beginning of the game-session. Here is where the PC's will be introduced to the story and each other for the first time. During the game-session, DM's must provide their PC's with some monsters and treasure that will make sense to the narrative and the PC's.

Monster and Treasure Placement is also major factor for an adventure campaign. Most adventures begin with a Dungeon Adventure. The monsters are usually created by the "level of their relative challenge" (Gygax, Dungeon Masters Guide, 90). This means the players have to be challenged enough to succeed but not overwhelmed. In order to do this; it is recommended that DM's use various monsters and application of role-playing skill whenever possible. Treasure is the prize (besides experience points) for the PC's. It is the DM's responsibility for the "placement of modest treasures which are appropriate to the initial stages of campaign" (Gygax, Dungeon Masters Guide, 91). In other words, treasure cannot just be anywhere because the DM wants it to. The DM's must ask themselves if the placement of treasure make sense to their game-session. Both AWAA along with Monster and Treasure Placement happen at specific moments within an adventure scenario. In D&D, treasures and monsters do not appear randomly, the DM should take great care in deciding how AWAA's as well as monsters and treasures affect the characters at that moment within the story. These concepts should build to the climatic moment just as the story itself does. These act as a reminder to the players

(especially DM's) that any encounter that their characters' face must be apart of the story.

In ET, Scene Structure is when writers develop their scenes as stories themselves. Brody explains that scenes must have this same “intensity within them [that] grows and then climaxes” (193). In order for scenes to be relevant to the story, Brody recommends that the scene start as close to the beginning as possible. Starting the scene as close to the action can allow for the audience to be immediately hooked into the story. Brody gives an example of scene beginning close to the action is when he writes “instead the viewers reached the room after the characters had already begun arguing and because of that they [the audience] were instantly drawn in” (194). The audience needs to know why they characters are in a specific location because it too has an affect on the overall plot. The scenes are also smaller stories tied into the main story of the characters, which are called plot points.

Plot Points are to propel the story forward; every scene must have new information in order to provide a resolution to the conflict. If writers think of their scenes as plot points the “story and character [can] move together” (150). Drama is conflict and the scene should reflect the characters' conflicts as well. However, writers must know where to place the major events in the scene when structuring them. When writers create their scenes they must know where their scenes belong. If writers create their scenes and place them in incorrect areas with the story, the audience will most likely be lost. Writers can use plot points and scene structures to create their scenes that develop along with the main story as well as knowing where they belong in conjunction with the plot. When both are used together, they can be useful tools for writers to create their scenes that will

lead and audience from beginning towards its conclusion.

Scene Alignment

The concepts of both D&D and ET are now properly categorized within the Scene perspective, the next part of this chapter will analyze how writers and players use these terms to create appropriate scenery for their characters and for story development.

(D&D) Acquiring Weapons and Armor – (ET) Scene Structure.

(D&D) Typical Inhabitants – (ET) Attractive Fantasy.

(D&D) Governments – (ET) Attractive Fantasy.

(D&D) Climate and Ecology – (ET) Nondescript Scenes.

(D&D) Monster and Treasure Placement – (ET) Plot Point.

(D&D) Land/Water Adventures – (ET) Nondescript Scenes.¹

(D&D) Underwater/Air Adventures – (ET) Block Shooting.²

Scene Analysis

AWAA's relate to Scene Structure because they both occur in a specific moment in the story. The most important fact of AWAA is that this ordinarily occurs when the characters are about to embark on their very first adventure. Scene Structure is when the characters and the audience are placed right into the immediate action. It also has to be a reflection of who the characters in the show are. In the Players Handbook, Gygax writes that the characters will not have "sufficient funds to purchase everything desired so

¹ Land and Water Adventures have identical results when compared with Nondescript Scenes.

² Underwater and Air Adventures have identical results when compared with Block Shooting.

intelligent choices will have to be made” (Gygax, Players Handbook, 35). The intelligent choices the characters make propel the story in motion. Using scene structure with AWAA can help writers and players think about what choices their characters have to make in order for their scenes to flow logically. AWAA and scene structure can be used as starting points in character development because both can immediately propel the story forward and they establish the main characters. When writers and players structure their scenes, they must know how their scenes are important to the story. Regardless how detailed the scenes are writers and players must have a connection to the main story that the characters will embark upon. AWAA’s and scene structure are not the only ideas that writers and players can use to create scenes.

Land/Water Adventures and NDS’s relate to each other because land/water adventures have an open interpretation just as NDS’s. In D&D the purpose of land/water adventures is to instruct the DM on how to handle adventures on land and/or water; it does not disclose specific land and/or water creation. NDS’s also do not use specific details in describing scenes; specific details are up to the writers. These terms both allow writers and players the creative freedom to develop their particular scenes. In starting character development, writers and players need to have rules for guidance. But once these rules are learned, DM’s and writers can develop their appropriate scenes the way they want to, not how the rules dictate. If writers and players need to make adjustments to their scripts, writing in nondescript format can make the process easier. Epstein explains that if a production takes place on “EXT. STREET – DAY, they can always shoot around the corner” (Epstein 33). D&D use various terms and rules to conduct land

and/or water adventures. However, if the DM's cannot use their own map for land and/or water adventures they can "obtain one of the commercially available milieux and place the starting point...somewhere within this already created world" (Gygax, Dungeon Masters Guide, 47). In short, land/water adventures and NDS's can be used as a starting point in character development because they can be created any way the writers and players desire. The terrain itself influences the characters' actions even though land/water can be anything that writers and players desire. For example, if writers and players have their scenes take place on a river; then their actions will be just the same if their scene takes place on an ocean. Overall, it is up to the writers and players to decide what to name their land/water scenes; this is why it relates to NDS's because the names of the land/water can be anything it is the terrain that will ultimately affect how the characters perform their actions. The more complex the scene, the more writers and players must consider how the scene will affect their characters' actions.

Underwater/Air adventures and Block Shooting share interdependence because they both take place in a precise location. In starting character development, the more specific the scene, the more important they are to the story. In D&D or ET, if a story takes place underwater and/or in the air, characters are usually going there for a significant reason because not all stories occur underwater and/or in the air. Also, aerial and/or underwater adventures relates to block shooting because the more specific the scene, the more meaning it will have to the story. In short, writers and DM's must be selective when choosing specific scenes because they cannot place their characters in these types of locations without good reason. Epstein recommends that specialized

locations should be avoided “unless a reasonable chunk of the story” requires it (32). If characters do venture into the air or underwater, these sections can be used as starting points because they provide “methods for conducting underwater [and air] scenarios” that will govern the characters’ action in a believable way that the audience will accept (Gygax, Dungeon Masters Guide, 55). Underwater/Air and Block Shooting relate to each other because if writers and players place their characters in these specific situations, they must make sure that the characters have the necessary means to perform their actions. If players go underwater for any reason do they have the equipment to breathe properly and move as though they are on land? If writers create a set of scenes that take place up in the sky, do the characters travel by means of an airship, airplane, or magic carpet? It is important for writers and players to consider how their characters are performing their actions within these situations so that it creates an illusion of believability in order for the audience to follow the story. The most important aspect Underwater/Air and Block Shooting is that the characters must have specific tools needed for their actions to remain consistent with the story. Once the environment of the writers and players world has been established, it is important for them to decide what kind of people their characters will interact with.

Typical Inhabitants are usually used as a backdrop when DM’s describe the setting to the players. Typical Inhabitants are usually used in towns or villages. Since these villages can be almost anything, Typical Inhabitants relate to Attractive Fantasy because they both demonstrate the writers' and players’ ability to create a make-believe world. The only difference is that Typical Inhabitants work with specific elements

involving the development of a scene. An Attractive Fantasy offers more leeway to allow more creative latitude in the development of a scene. When writers and players create their worlds, using the Typical Inhabitants and Attractive Fantasy terms can help writers and players decide on the kind of people that would most likely populate their world. The people that writers and players create can be a good method to describe what kind of world that their characters are exploring. Another idea writers and players can disclose their world to their characters is through the law of the land.

Governments also share a commonality with Attractive Fantasy because these too can demonstrate both writers' and players' ability to be world creators. Governments are normally applied when DM's create a new idea for a territory. The government definitions are used to help DM's to decide what kind of ruling system fits best into his/her game-session. Governments and Attractive Fantasies are used as starting points in character development in order for writers and players to set the tone of their stories. Like typical inhabitants, governments and attractive fantasies are useful tools for writers and players to show their characters what kind of world the characters are exploring. These terms help writers and players plan the appropriate actions for their characters because once writers and players have determined what kind of world their characters belong in, their actions must be suitable. The characters may live in a society of a dictatorship where they must keep their thoughts to themselves because if they speak out it may be dangerous for them. If the characters live in a democratic civilization, they could be more willing to voice their opinion. But what if characters wish to venture into unexplored territory? The next set of ratios can help writers and players design scenes in

case such an event happens within their story.

Climate and Ecology and NDS's share a unity because either one can take place anywhere in the story. Climate and Ecology means almost anything and it can take place in any genre type (even though they are designed for a fantasy style campaign). NDS's can also vary in meaning because the scenic writing does not work with a lot of specifics. These terms can be used as starting points because they can represent the characters' world externally. These terms are used as starting points because they can offer writers and players to have their characters explore regions of their world that may not been developed by man. Exploring dungeons, cities, towns, and villages maybe interesting to characters, but eventually the characters need to explore land that may never have seen before. Climate and Ecology and NDS's offer the opportunity for writers and players to expand their imaginations beyond urban and underground settings. Monster and treasure placement and plot points can be used to represent the characters' external world as well.

Monster and Treasure Placement and Plot Point's are related because both have significance to the story. Monster and Treasure Placement can happen anywhere during the adventures as long as they are significant to the story. Monsters are usually placed in specific moments in the story because they serve as an obstacle for the characters. Also, monsters provide addition information that the characters might need in order for them to complete their quest. Treasure works the same way because it must be placed logically within the story so it will make sense. Usually treasure is acquired at the end of an adventure to let the players know that the story is over. To summarize, monster and treasure placements are used to signify meaning in the story, which is what plot points are

all about. Monsters and treasure cannot appear randomly in the story just because the DM wants them to. Also, using plot point along with monster and treasure placement terminology can help keep the scenes more meaningful to the story than they would be if they were just used as backdrops. Using plot point and with Monster and Treasure placement terminology helps writers and players know that the encounters that their characters face must be placed properly to their story. If writers and players place their encounters at the right moments within their stories, they should see that the encounters that their characters face will evolve towards a climatic moment just as the main story itself does. Chapter Four will disclose how writers and players create suitable actions for their characters. These actions must coincide with the characters and their scenes.

Chapter Four: Agency Categorization

The terms that qualify for Specific Actions used by characters are Character Languages, Character Alignment, Combat, and Disease/Death from D&D. Character Personalities is the only term that qualifies from ET.

In D&D, Character Languages are the way PCs' communicate with others. Character Languages can help PC's speak in character. In D&D, all characters know two languages. These languages are English (or Common in D&D terms) and their alignment. In addition to these languages, character's race and class can also determine any additional languages that the characters may speak. For races, Dwarves have the ability to speak Gnomish, Goblin, Kobold, and orcish. Despite the diversity of their linguistic choices, dwarven characters can only learn two of these beyond common and their alignment. The reason for this limitation is that dwarves do not socialize with other races often. Unlike Dwarves, Elves have the ability to learn additional languages if their intelligence score is high enough. The choices that elves have are Gnomish, Halfling, Goblin, Hobgoblin, Gnoll, and Orcish. All of these are in addition to common and elves' alignment. Half-Elves follow the same rules as elves when speaking and learning languages. Halflings are able to learn Dwarven, Elven, and Orcish in addition to their native and alignment languages. Like Elves, if Halflings score high on their intelligence attribute, they too will have the opportunity to learn additional languages. Humans do not have the linguistic choices that non-human races do. Humans are only limited to alignment and common unless they have a high intelligence score. Some characters may

choose the druid, thief, and assassin class. These classes have their own secret language that only their own class will recognize. This ability gives the characters another option when communicating in the world of D&D. All of this dictates how characters speak in the world of D&D because character languages are designed to help players get an idea how do they properly role-play their characters (Gygax, Players Handbook, 34). The next specific action used by D&D characters are their alignment.

A Characters' Alignment is how they will view the world of D&D. Alignments are political viewpoints, not religious viewpoints. Characters' alignment is best described as the "overall behavior of the character" (Gygax, Dungeon Masters Guide, 23).

Alignments are divided into three perspectives. These are good, neutral, and evil. For good there is lawful good, chaotic good, and neutral good. Lawful good characters are "convinced that order and law are absolute necessary to assume good" (Gygax, Dungeon Masters Guide, 23). Lawful good also assumes that kind and benevolent rulers create these laws. An example of a lawful good character is King Arthur from Sir Thomas Malory's Le Morte D' Arthur because he believes that the laws he creates will be beneficial to everyone under his rule. Chaotic good characters view individual freedom and welfare over laws and regulations. Characters of this alignment feel that this type of freedom "as they only means be which each creature can achieve true satisfaction and happiness" (Gygax, Dungeon Masters Guide, 23). Laws are too restrictive for characters of this alignment; only personal freedom applies. Robin Hood from the BBCA series Robin Hood is chaotic good because he believes the laws of society may not always benefit its people. Robin Hood will also bend the laws as long as the people benefit the

most. Neutral good characters see the world where law and good as "merely tools" to bring goodness to their world and all who interact in it (Gygax, Dungeon Masters Guide, 23). Order and individual freedom is all for not, unless it applies to everyone.

M*A*S*H's Father Mulcahy is an example of a neutral good character. Father Mulcahy does not care about who is good or evil. He will help anyone that is suffering because this is his mission in life. Neutral characters must be more than just bystanders in the story; they must align themselves with good or evil in order to accomplish their goals. The next paragraph describes how neutral characters interact in the world of D&D.

Characters who choose neutrality can be true neutral, lawful neutral, or chaotic neutral. True Neutral characters believe that each sentient being must be given the right to co-exist as long as they maintain balance between good and evil. True Neutral characters must never allow one side (whether good or evil) to gain too much power, to do so the balance will be compromised. The balance refers to the forces of nature keeping "things as they were meant to be" (Gygax, Dungeon Masters Guide, 23). Q from Star Trek: The Next Generation is a good example of true neutral character. Q does not let Captain Picard (the shows protagonist) become too powerful and will intervene whenever possible. However, Q does not allow any of Picard's enemies to become too powerful to beat Picard as well. In short, Q's neutrality also allows him to maintain a balance between good and evil never allowing either side to completely dominate the other. Lawful Neutral Characters see to it that the laws of society must be obeyed at all times. The laws whether, from a good or evil ruler, must give "purpose and meaning to everything" (Gygax, Dungeon Masters Guide, 23). For Lawful Neutral characters, the

meaning of the law must prevail; good and evil are irrelevant. M*A*S*H's Dr. Frank Burns is an excellent example of a lawful neutral character. Dr. Burns will always follow the law of land and will never question it no matter what. Dr. Burns believes that the laws of the U.S. Army must always be obeyed because he believes this is how American Democracy is to be preserved. Chaotic Neutral characters are unpredictable and will side with good or evil in order spread their chaos upon the land. M*A*S*H's Dr. Hawkeye Pierce is chaotic neutral because he acts crazy (torturing Dr. Burns, Henry Blake, and Margaret Houlihan) in order to release his frustrations due to his involvement within the Korean War. Overall, neutral characters walk a fine line between good and evil. Evil aligned characters can be just as interesting as good aligned characters.

Evil characters do not concern themselves with rights or the happiness of others. Their main focus is domination for themselves. Chaotic Evil characters concern themselves with their own personal freedom; the freedom of others is unimportant. These characters concern themselves with personal "glory and prestige in a system ruled by individual caprice and their own whims" (Gygax, Players Handbook, 33). Chaotic Evil characters exploit any situation to favor themselves at all times. The Sheriff of Nottingham from BBCA's Robin Hood is chaotic evil. The Sheriff wants absolute power and will stop at nothing to get it. The Sheriff will abandon his comrades, break his word, and harm anyone if he feels that these methods are needed to accomplish his goals. The Sheriff has no regard for the welfare of others; only himself matters. The old saying that there is no honor amongst thieves is not applied to characters of lawful evil alignment. It does not mean that lawful evil characters are misguided good people; they are just as evil

and cruel as their chaotic counterparts. The significance is that lawful evil characters abide to "stringent discipline" (Gygax, Players Handbook, 33). Life, liberties, and freedom are viewed as irrelevant; only strict laws and discipline apply. However, lawful evil characters have their own code of honor (even if it is twisted to those who are good) and will not dishonor it under any circumstances. Venger from Dungeons and Dragons the Animated Series is Lawful Evil. Venger demands order and discipline from his subjects. Venger also believes that the laws of the land must benefit him and nobody else. However, in the episode "Treasure of Tardos", Venger created a creature named Demodragon. Venger's plan is to use Demodragon conqueror Tardos Keep. However, when the heroes' weapons came into contact with Demodragon, Venger lost control of him and thus disrupts his order as well as the order of good. As a result, Venger has to align himself with the shows' protagonists. Venger gives the heroes a device that blinds Demodragon, which results in its defeat. Once order (Venger's and good) is restored he kept his word and allowed the heroes to leave. Chaotic and Neutral Evil characters would never allow this to happen. Neutral Evil characters are similar to neutral good. But neutral evil characters hope to bring their evil wherever they go. Laws and chaos are "unnecessary considerations" (Gygax, Players Handbook, 33). A good example of a neutral evil character is James 'Sawyer' Ford from the television series Lost. James is evil and will follow the laws of his group only if it serves his purpose. However, he will spread his evil to whomever he feels by any means necessary. Overall, alignments and languages help players get into their characters' minds. Not all characters are peaceful and benevolent; some may be hostile and combat may be the only course of action for the

players.

Combat is performed through melee and ranged, magic, psionics, and saving throws. But before players can utilize the talents of their characters, they must understand the combat system of D&D. The process of combat is divided into rounds. Each round is about a minute in real time. In order to see which side will go first, the DM and the players will roll initiative using a six-sided dice. The highest initiative roll will determine which side goes first. If the players win the initiative, the DM will ask what their actions are. If the NPC's win the initiative roll, then the DM will declare their actions to the players. This process will continue until one or both sides are defeated. The first part of combat is melee and ranged.

Melee combat is when characters attack with a sword, mace, club or any type of weapon that involves close quarter combat. Ranged combat is performed through the use of bows, crossbows, slings, or any type of combat action that takes place at a distance. When characters attack in melee or ranged combat, players roll a twenty-sided die to determine in a fair and impartial way to see if they succeed. The chance of success depends on the character's class, as each class attacks on their own difficulty matrix; this means that a fighter has greater attacking capability than a magic-user. In addition to dice rolls, bonuses due to magic weapons may apply, along with character skills and attributes.

Another possibility for combat is psionics. This ability is optional because a character must possess the power during the character creation process. Psionic powers are defined by attack and defense modes as well as major and minor disciplines. When

players declare a use of psionics DM's determine if the target has psionic ability as well. If the target does, then DM's choose an appropriate defense mode. The result depends on the strength of the attacker and the defensive strength of the target. The results are determined by reading across the psionics table. No dice roles are required for this style of combat.

Another way to perform combat is through magic. When characters cast spells, DM's will ask what type of spell they are casting. Unless the spell states otherwise, the DM determines how the spell affects it target(s) by rolling a twenty-sided dice and checking its results on the saving throw table. Saving throws are how characters can reduce or eliminate some of the spells devastating properties. Saving Throws are characters' representation of their "skill, luck, magical properties, quirks of fate, and the aid of supernatural powers" (Gygax, Dungeon Masters Guide, 80). Saving throws are determined by the characters' class and their level. The attacking power and any protection bonuses that characters have will modify the base scores. Saving throws are also applied to poison attacks. For characters, if they make their saving throw versus the poison, they might actually live (assuming they have enough hit points) and that poison has only a partial affect on the character. For monsters, the bigger they are, the more likely hood is that they might survive a poison attack. DM's must consider the opponent's size when dealing with poison. Artifacts and magic armor may require a save under "many special circumstances" (Gygax, Dungeon Masters Guide, 81). These circumstances can be to acid, falling, fire (normal or magic), or other physical damage. However this part of the rule can be ignored if DM's choose to do so. DM's use saving

throws as they see fit “always keeping in mind game balance” (Gygax, Dungeon Masters Guide, 81). In short DM’s has the power to determine how saving throw are used in their game session. Combat represents another outlet for characters to demonstrate their abilities. Combat is also an outlet where suspense can be created because it has something to do with the fate of the characters. As players roll dice to determine their actions, suspense is created because the players do not know if their characters have succeeded. Also, information is given on a need to know basis because the players plan their strategy in secret. Players will only declare what is needed to their DM’s and vice-versa which also creates suspense for the outcome is unpredictable. Once combat is over, the characters may be rewarded for their efforts. Another method that DM’s use to propel their characters into action is to thrust a disease of some sort upon them.

Disease and Death are tools in which DM’s may use to give players something else to do when interacting with other characters. If a character dies during an adventure, other players may bring their character to a temple in hopes to resurrect him/her. In character development, characters that rise back from the dead may have some unique insights and players would have to role-play it appropriately. If characters die of old age, then players could create a "continuity of the family line as the way to achieve a sort of immortality" (Gygax, Dungeon Masters Guide, 15). This means that players could create a family history with their character. Diseases are a characteristic that DM’s might employ to give their players an added dimension to their character. If characters do contract a disease, then players will have to role-play it properly until it is removed. DM’s can roll or assign a disease if they feel that there is a need for it in their campaign.

All of these concepts work together as tools for characters to perform their appropriate actions while adventuring. Also, using these terms can help DM's get their characters going in the direction they want.

In ET, Character Personalities are how characters behave in accordance to their story. Characters personalities are decided through the characters history and personal experiences. The most important aspect of characters' personality is that it must remain constant within the story. If it does not, then the writers have not utilized their characters' personality traits properly and the possible result is that the audience will lose interest. Characters' personalities are used to get the characters "where [they] need to go" (Brody 133). As characters progress through their stories, writers should know how to keep their audience engaged within the story. The next set of data from the Agency perspective is Specific Methods/Tools used by writers and players.

There are three terms from D&D that qualify for Specific Methods/Tools used to help writers and players develop their Characters and Stories. The D&D terms are Non Professional Skills, Level, and Experience Points. In ET, there are five terms that meet the criteria. These are Four Act Structure, Teasers and Tags, Outlines, Real Writing, and Pushing and Pulling.

For D&D, Non-Professional Skills are abilities that are outside characters' occupation. Non-Professional Skills give an idea of what the characters learned before they take on the role of adventurers. With the consent of DM's, players can select secondary skills that are appropriate to their background. Having secondary skills for characters can give players a better understanding of what their characters can do and

where they came from. Secondary skills are usually taught by a mentor when characters were "in apprenticeship learning his or her primary professional skills" (Gygax, Dungeon Masters Guide, 12). For example, if characters are skilled as blacksmiths on a fundamental level, then characters could determine the quality of armor if, and when, they choose to purchase it. The next paragraph discloses how level is defined and utilized in the world of D&D.

Level is a term that represents units of measurement within D&D. Levels are measured in four ways; these are characters' power, complexity of adventure scenarios, the capacity and difficulty of spells being cast, and the threat of monsters. All characters start out at level one at the beginning of their adventuring careers. The higher the characters' level is, the more powerful they will be. For dungeons, level indicates their sophistication and difficulty. For example, Level One of a dungeon is easy; Level Four of the same dungeon should be much harder. The higher the level of a dungeon, the greater the difficulty and challenge is for the characters. For spell casting, level will determine if the characters can cast the spell properly without risk to themselves or other party members. To summarize, high-level spells pose potential power and difficulty; low-level spells designates low risk. Finally, level can indicate the threats of hostile beings are to the characters. A good example is a single high-level monster can possibly defeat an entire adventure party: whereas many low-level monsters can pose little or, no threat, to the characters. Level must be used in story and character creation because players must realize that their stories must build toward a climatic moment and conclude. Besides treasure, characters gain experience points at the end of each adventure.

Experience Points are the representation of characters' knowledge and experiences that they have accumulated through their adventuring careers. At the end of each adventure, DM's awards experience points to each surviving character. The first step for DM's is to calculate how many opponents did the characters' defeat. The greater the opponent, the greater value of experience will be earned. Next, DM's calculate how much treasure the players have acquired as well. Currency is calculated as two coins for every one point. Any magic items that the characters have acquired during an adventure have experience point value and must be considered. Finally, DM's award bonus experience points to players if their primary statistics are at an extremely high value. Example, a fighter with a seventeen strength value would get a 10% bonus of experience at the end of each adventure. Once the experience points have been totaled, DM's divides it equally to the surviving characters. Eventually, the characters gain enough experience points to where they Level Up. Level Up is when players' rolls for more hit points, select new spells if applicable, and learn new and/or upgrade weapon proficiencies. The most important aspect of experience points is assumed that the characters learn their new skills once the game session is over. Overall, experience points is "an indicator of the characters progress towards greater proficiency in his or hers chosen profession" because it represents what characters have learned as adventurers (Gygax, Dungeon Masters Guide, 86).

When writing for ET, writers must know its format. ET uses the Four-Act Structure, which is similar to the three-act structure used in film. Using the four-act structure not only requires writers to organize their stories in a coherent manner, but

writers must know this format because they need to know when the show takes time out for commercials and promos. The four-act structure is best used with a single protagonist that has a single goal for each episode. The four-act structure is broken down as follows; Teasers Act One, Act Two, Act Three, Act Four, and Tags. Act One is the set up of the story and the main hero. As Act One progress, the heroes demonstrate their inability to solve their problem right away or that the hero is in serious trouble. Act Two shows the hero in maximum jeopardy (physical or psychological) and has to find a way to solve their problem and bring their world back to normal. Act Three shows the hero in maximum risk of losing everything that is dear to him/her. The hero must use every resource available in order to succeed and this will be tested to the limit. Act Four is the hero coming face to face with their main goal. This is where the hero will succeed or fail. In Act Four the problem for the hero will be solved whether winning or losing. Like the three-act structure of film, the four-act structure functions on the same dramatic principles. If writers understand how to implement the three-act structure, then learning the four-act structure should not be too difficult. Before the episode begins, it is important for writers to lead their audiences into what it will be about.

Writers use Teasers and Tags to attract an audience to their show. Both occur at the beginning and end of a show. Teasers are the first segment. They are used to set up the story and let the audience know what is to come. Teasers will establish the main goal that the hero will have to face. This must be very quick for the audience to be hooked. This is good for writers writing for murder mysteries like CSI: Crime Scene Investigation because each episode gives the audience an idea of what type of mystery the heroes will

solve. Teasers do not have to be part of the main story, it is used to "pull the audience in" (Epstein 66). Tags are used to show an audience what will happen to the hero in the next episode. Tags are used to show the hero, and the audience, that the story is not entirely over. This can be an unresolved conflict or a new obstacle. Tags are usually used for two part episodes. The episode should end at the climatic moment and should mention to the audience that the next episode will conclude the story. The Tag is designed to get "the audience to tune in again" (Epstein 67). Before ET writers develop their scripts, it is important for them to organize or outline their ideas first.

Outlines are the writers' guide to determine the characters' goals, motivations, and tactics. There is no dialogue, the sole purpose of outlines are to describe each scene within a sentence. Also, outlines describe the entire story with few sentences as possible. Brody states that without outlines, writers "stand a good chance of being lost" (44). If this happens, then the writers, and possibly the audience, could lose interest. Once writers are organized, then they are ready to begin the real writing process.

Real Writing is the process where writers develop their stories into scripts once their outlines have been approved. Real Writing is where writers can fully develop their dialogue and scene descriptions. Most important, the characters during this process may be coming to life. The reason for this is that writers should have "insight to human behavior" (Brody 44). Writers should know how their characters' behave because it must make sense to the story and the characters' actions. If characters perform actions that are out of their behavior, then the audience could no longer have credibility with the characters. Once the story begins, ET writers must make sure that they providing enough

information about the story in order for the audience to be engaged.

Pushing and Pulling (PP's) is a term that Epstein uses to describe the process of handling information in order to draw an audience towards the writer's show. Pushing is what Epstein describes as thrusting the story upon the audience. This occurs when the writers thrust too much information for the audience to handle. The result could be that the writers could lose their audience. Pulling the audience into the story is when writers give enough information for their audience to learn more about their characters. This allows the audience to ascertain their characters situations. For example if a character is wondering whether to go into the abandon house, writers should allow the character to look at the house for a moment. This will allow the audience to wonder what the character will do next. If writers chose to develop the scene in which the character walks to the house and enters it, then the audience may not understand why this character enters the house. In other words, allowing the characters to momentarily pause their actions can allow writers to pace their stories. For character development, writers should know how to balance the building of conflicts (pushing) and solving conflicts (pulling). This keeps the audience rooting for the main characters on an emotionally state of mind. To maintain the balance of PP's, writers must allow their characters to learn everything that is happening to them in each scene as the story moves forward. When the balance of information is maintained between the audience and characters, writers can create suspense. Suspense is when writers withholds information for the character and gives more to the audience. The characters and the audience allow enough information of the story to "be involved in the process of figuring it out" (123). The audience and the

character should both figure out the story together.

Agency Alignment

The next part of this chapter will reveal how writers and players can utilize these terms to propel their characters into specific actions. Also, this analysis will disclose how writers and players can lead their audience into future episodic adventures. The terms are aligned as followed:

(D&D) Level - (ET) Four Act Structure.

(D&D) Level - (ET) Outline.

(D&D) Level - (ET) Real Writing.

(D&D) Character Alignment - (ET) Character Personalities.

(D&D) Character Languages - (ET) Character Personalities.

(D&D) Disease and Death - (ET) Character Personalities.

(D&D) Non-Professional Skills - (ET) Teasers.

(D&D) Experience Points - (ET) Tags.

(D&D) Combat - (ET) Pushing and Pulling.

Agency Analysis

Level and Four-Act Structure are similar because both are used as “principles to temporal situations” (Burke, On Symbols and Society, 140). Principles and temporal situations for this study mean that these terms can be utilized to instruct writers and players on how to develop their stories using a beginning, middle, and end structure.

Writers and players must develop their stories that build to the final moment where their main characters are ready to achieve their final objective. Four-Act Structure and Level operate where the characters are introduced within the story. Level and Four-Act Structure disclose their main goal and the PC's and ET characters resolution. As the story progresses, the characters get locked into their main conflict; this is where the story should get interesting. The final act is where the characters are, at last, face to face with their main goal. It is here where the PC's and audience will see if the characters win or lose. Level and Four Act Structures also operate where the conflict must be placed in the appropriate positions during the story. In other words, the conflict must coincide with the acts/level of the story. For example, in D&D, characters cannot face the almighty powerful demon that has been terrorizing the village in level one; that would not make much sense (unless it makes sense to the story). In ET, the characters cannot solve their main conflict immediately. The D&D and ET conflicts must build throughout the course of the story to the point where the characters are ready to face their main goal. The most unlikeness between the two is that in D&D, level represents more than a story construction; level represents a character's evolution too. ET does not have specific system on how their characters evolve through the story. Writers will have to use other means in order to demonstrate their characters' evolution. Once writers and players understand the proper format when putting their stories together, the next step is for them to plan out their stories by sketching or outlining them.

Level and Outline are related because they represent an important stage of character development. Writers and players can have limitless story ideas, but they must

organize them in a logical and coherent manner before they begin writing. When starting in character development, outline and level can be used as “means of production” indicating when the characters’ actions will be appropriate within the story (Burke, On Symbols and Society, 141). Means of production is when writers and players construct their characters and stories, they should consider what, and when, their characters’ actions are suitable. Level can be a reminder for writers and players to make sure their stories are organized. Once the outline is resolved, writers and players must begin the creation of their stories.

Real Writing and Level are related because both signify the process of character and story development or its “transformation” beyond outlining and format stage (Burke, On Symbols and Society, 143). Transformation means that the world in which story takes place starts to develop. In starting in character development, both can be used to assist writers and players as they develop their stories. After a story outline is resolved writers and players can develop their stories and characters for their audience. When developing stories, it may be important for writers and players to know how the audience will perceive the characters. Also, it may be necessary for writers and players to know how other characters will perceive the main characters in the story. Level and Real Writing can also indicate a particular point in the story in which the audience and other characters will distinguish them. An example is that if a group of characters enter a tavern, other characters might make out them as ordinary people entering a tavern. If the same group of characters is in a dungeon, they may be perceived as a potential threat. Overall, when developing stories beyond an outline, writers and players should consider

how their characters would be perceived within different parts of the story. In order to consider the perception of their characters, writers and players must consider how their characters will behave. Writers and players may consider giving their characters personalities in order to get an idea how an audience and other characters will distinguish them in the story. The next paragraph provides details on how writers and players create dispositions for their characters.

Character Alignments and Character Personalities share a relationship because both describe the characters' viewpoint of their world. When starting in character development, writers and players should develop their characters' personalities beyond the labeling of just good or evil. Characters' alignments can be used as the beginning of characters' personalities because they clearly define how characters behave in their world. According to Burke, characters' alignment and/or personality are their "state of [minds]" because their state is how the characters view their world and their place in it (Burke, On Symbols and Society, 157). Whether in D&D and ET, characters should be able to convey their position through action and/or languages. The next paragraph is used in conjunction with alignments and personalities.

Character Languages and Character Personalities share a commonality because they dictate how characters should speak within their world. When characters speak, they do not speak as the player or actor who is portraying them. Using languages can help writers and players stay in character while they are creating the stories for their characters. The difference between character languages and personalities is that players are actually role-playing their characters using the language term as a guideline to stay in

character; writers may not be in character when they develop their characters' story.

Overall, using languages and personalities as a starting point in character development can help writers and players understand the “moods or traits” of the characters (Burke, On Symbols and Society, 153). Understanding what characters sound like is important because this is the voice of the characters. Languages and alignments are not the only ways for writers and players to develop their characters' personalities; characters may get wounded, diseased or even face death as a means of developing their dispositions as well.

When characters embark on their adventures, they face many perils. Disease and Death and Character Personalities are be used as starting points in character development because writers and players can give their characters a disease that is incurable by any conventional methods. This disease could cause the characters to behave in ways they do not normally do. A disease can propel characters into action in which a story may evolve. The relationship between disease/death and character personalities can be described as a “function” because they both work together to perform specific actions (Burke, A Grammar of Motives, 277). The same can be applied to death as well. A good example of a disease being used, as a starting point in story and character development, is the episode “Macrocosm” from the show Star Trek: Voyager. In this episode, a unique disease that feeds off its host and can eventually be seen by the naked eye infects the crew of the Starship Voyager. As the disease manifests, it incapacitates most of the Voyager crew; the two remaining characters Captain Janeway and The Doctor propel themselves into action in order to save their companions and defeat the disease. This action formed the plot of Macrocosm. Before characters embark on a larger than life

journey, it is important for writers and players, to understand their characters' past history.

Non-Professional Skills and Teasers are alike because they signify what is happening to the characters before they embark on their fantastic journey. They also are alike for they both add background stories to their characters. Finally, background stories could be an indicator on what the episode will be about. All of this form a "history" of the characters' life before their main quest begins (Burke, On Symbols and Society, 141). Using these terms will help writers and players because knowing what characters have previously done can be an indicator towards the characters' history. The differences between the two are the non-professional skills are not directly related to the main story; they are directly related to the character. Teasers are directly related to the story; teasers signify to the audience what is going to happen to the characters in the current episode. Eventually, the characters' journey, whether it is one episode or the entire story, will come to an end. It is important for writers and players to know what signifies this conclusion.

Tags and Experience Points are related because they both occur at the end of the story. They also suggest what happens next to the characters. This means that something about them changes. The differences of the two are that experience points are directly related to the character's evolution process, not to the aspects of story construction. Tags do not have a direct impact on the character evolution process. At the end of each episode, the characters must learn something. The knowledge that the characters learn must be applied to the next episode or scenario. Writers and players must use the next set

of terms in order to maintain their characters' actions, as well as the stories, consistency.

Combat and PP's are one and the same because both can create tension and suspense for players and audiences as they participate in a story because neither one may or may not know the outcome of the characters situations. DM's and writers can give more information to PC's and ET characters if they chose to keep them engaged in the story. The reverse could also work if writers and DM's refuse information to their audience. By refusing information, DM's and writers' could create suspense for both the players and audience. If done correctly, players and audience knows more than the characters. Combat and PP's are dissimilar because if DM's give their PC's too much information, then the players know what DM's are doing; this compromises the DM's authority. The reason is that the player and character are one and the same; they are actively involved in the story. For ET, writers have more freedom to give and take information to the audience since they are not actively involved in the story. Burke describes this type of agency as "combination of planning and usefulness" (Burke, A Grammar of Motives, 283). This means that both writers and players must decide how their characters perform their actions. This planning and usefulness represents the tools that the writers and players have bestowed upon their characters. But do the characters' actions stay consistent to who they are and where they are? Also, do the actions the characters perform produce the end result desired by the writers and players? This is the primary focus on Chapter Five.

Chapter Five: Act Categorization

From D&D, the terminology that qualifies for What Have Occurred when Characters Perform their Actions is Character Age and Aging and Changing Alignment. ET has no terms that meet these criteria.

Character Age and Aging explains how the age of a character is established. The Dungeon Masters Guide has broken down the aging tables by separating them by race. The age of characters affects their ability scores as well. After players have determined their character's race, they would roll dice to determine their age by class. Determining characters age will also affect how players' role-play their characters. In other words, when PC's mature over the course of their adventuring career, they should be role-playing their characters in accordance to their character's persona; not by the players' real personality. Characters age is the end result of what the characters' have learned throughout their adventures. It signifies what kind of actions the characters may end up doing within any given situation. As characters get older players should realize that they do learn from their actions. In short, players must role-play their characters' age as best they can even if their own age is not the age of their characters. Players role-playing a fifteen-year old fighter are most likely go into combat without hesitation whereas a twenty-five year old fighter might employ a strategy of some kind.

The changing of the characters' alignment is when players act out of their character alignment. Most commonly it will happen on an involuntary basis. Changing Alignment significantly alters how the character interacts in the world of D&D.

Changing of characters' alignment will determine a new destiny for characters. If characters wish to return to their original alignment, they will have to undergo a quest of some kind to atone for their sudden change. Changing characters' alignment may require strong evidence for the DM to justify this change. In short, the DM must have "strong proofs of various sorts" to declare a change in a character's alignment (Gygax, Players Handbook, 34). If characters act out of their alignment, they will have a different outlook about their world. Also, this changes how others will receive them. To summarize, a change in the characters' alignment will affect how they are to be role-played. Also, this change will affect the characters' fate.

The terms that qualify for What are the Possibilities that can Happen When Characters Perform Their Actions are Take Charge of Destiny, Powerless Situations, and Heroic Moment for ET. D&D have no terms that meet the criteria.

In ET, audiences can be drawn towards characters' hardship if they feel more than just sympathy towards characters; an audience could truly admire characters when they take charge of their own destiny. According to Brody, a hero who Takes Charge of his/her Own Destiny is someone who rises "above all the forces that try to beat him or her down and take control of his or her life" (208). This prompts a character into immediate action. When characters take charge of their destiny, they must stop all action that is thrust upon them by a villain or other outside forces. Once heroes manage a challenge, they will take whatever actions necessary to make their situation favor them. When heroes take charge of their destiny, their actions can give hope and inspiration to an audience. This is one way for writers to maintain an audience following because the

audience wants to see their favorite characters triumph against overwhelming odds.

Another way writers can maintain an audience following is to develop their characters so the audience will be able to relate to them. Television characters not only need to be lovable, but they must act in situations in which the audience can see themselves. When characters find themselves in Powerless Situations, their internal and external conflicts arise. The television show Traveler is a good example of characters in powerless situations because the FBI agents who hunt the show's protagonists, Jay Burchell and Tyler Fog, are powerless because the alleged criminals always seem to escape at the last minute. Jay and Tyler are also powerless because they cannot prove that Will Traveler, the real criminal, ever existed. Brody suggests that the characters should be placed in situations in which they are powerless because then the characters are more compelled to take action in order to obtain their goal(s). The audience watches these characters struggle "to have some say in the world" because the conflict is what keeps the audience interested (194). This conflict is translated in a character's powerless situation. To express characters in powerless situations, writers must use action and dialogue. Every action that a character performs has a meaning to the plot. Each action the character does send a signal to the audience that there is a reason why characters perform specific actions. In one episode of Traveler, Tyler and Jay are in the Yale University Library, they find a secret escape route just before the FBI agents can close in and capture them. If the audience does not know the back-story explaining that Jay used to sneak in after hours to study, the secret route would be too convenient and it would not have meaning to the plot. Every action and dialogue used by the character "sends a

signal to the audience that says, "this means something" (Brody 195). In other words, everything that the characters do have meaning to the story; the characters actions and dialogue cannot be random or convenient for the story. The FBI agents are also in powerless situations because they cannot find a way to capture Tyler and Jay in order to bring them to justice. Also, Tyler and Jay are no closer to proving their innocence. Being in powerless situations compels the characters' to take action, but their action must be in relation to the plot.

When creating characters within any specific genre, writers can include at least one "overtly heroic moment" in order to give an audience some emotional gratification (Brody 211). A Heroic Moment is when characters exceed an audience's expectations; writers should have them "succeed because of the extra impetus [they are] given-the extra adrenaline or emotional strength" (Brody 211). This means that writers should stack the odds against characters as much as possible; with this, they will utilize all of their strengths in order to come out on top. This is a moment in a story that defines the hero in a way that inspires an audience and compels them to stay tuned towards the character's adventures. Characters do not think or believe they are going to win, they expect to win. The next set of terms discloses how writers and players manage their stories so remain consistent.

The terms that meet the criteria for Writers and Players Managing their Characters and Stories are Conducting the Game for D&D. For ET, the terms Character and Story, Characters We Never Tire Of, Character Relationships, Communication without Dialogue, and Time Compressed Stories.

Conducting the game is important for DM's in order for them to maintain their authority. Although the dice allows the action to be fair and impartial, DM's reserves the right to manipulate dice rolls, or even eliminate a roll altogether, in order to keep their adventures going in the direction they want. The DM's can allow anything they to happen in their game-session as long as it makes sense to their story. For example, DM's may allow the intervention of deities who choose to aid the PC's in some way. Normally, deities associates with the characters through divine methods such as praying, if the character is worthy of their attention then their deity may grant the character a special gift or ability for a short time. A deity rarely appears before the characters and is not recommended for most game-sessions. If a deity appears, then DM's did not do their job in managing the game session properly and the deity is a way to fix the problem within a story. The DM's must allow the PC's to win without help from a deity. Overall, the game session must never be too difficult or easy for the players; otherwise they may not want to play. The ongoing game should be a "pastime for fun and enjoyment" (Gygax, Dungeon Masters Guide, 112). In other words, DM's must keep each adventure fresh and new for the players' interest. It also means that the DM must manage the story properly to incorporate the illusion to its players that the story is progressing in a logical and coherent manner. The DM is omnipotent; the rules are only used as a guide to help them in their gaming career. Also, the rules guide PC's in maintaining their alignment during a game session.

For ET, Characters and Story is symbiotic. This means that the characters cannot exist without a story and vice-versa. The story represents how much conflict the

character must endure throughout each episode of the overall series. The more stressful the characters' world is, the more an audience will learn about the characters within it. Stories with conflict are what a "storyline is all about" (Brody 196). When writing a script, writers should start the conflict as small as possible to ensure that the character will have "unmanageable stress which is the problem to be solved" and build on it as the story progresses (Brody 196). This is the main conflict that the character must face in order to set his or her world back to normal. Nobody wants to see characters in happy situations because then they are not willing to act. If the characters' world is thrown into chaos, then the characters will take action to solve their problems or die trying. For example in the show Traveler, Tyler Fog and Jay Burchell the shows protagonists, are framed for the bombing of an old museum and must prove their innocence by providing any evidence of the existence of their friend; Will Traveler. But as the show progresses, there is no photo that show Traveler's face or any other documents that prove he actually existed. In order to be free, Tyler and Jay must find Will Traveler. The relationships that the characters from are paramount for character and story creation.

According to Alex Epstein, the foundations of an ET series are Characters We Never Tire of (CWNTO). CWNTO's are the driving force behind a good television series. In a series, characters that an audience would care about are as closely related to them as possible. An audience should see a little bit of themselves characters on screen, because nobody is perfect in real life and neither are characters. Character connection means that most characters would most likely have flaws make them more human and interesting. Also, flaws can help a writer develop story concepts for episodes because

television shows are character driven. An audience tunes into their favorite shows because they want to "see what's going to happen next in their lives" (15). In short, a good television series depends on good believable characters that will be challenged by their flaws. Also, a good television series depends upon their relationships.

An ET series defines its existence by the relationships between characters. The characters' relationships define who the characters are in a show. Characters relationships can also define the show itself. Characters' Relationships are the ways an audience looks "at the cast of a Television show" (Epstein 23). Unlike film and stage, characters in television take longer to evolve. Television characters evolve through their relationships with other characters. One way for this to occur is for characters to change their occupation (like Worf in Star Trek: The Next Generation when Tasha Yar died and Worf took her job as chief tactical and security officer). In terms of character development, character relationships help an audience get a better understanding of "who they are and how they got that way" (Epstein 25). In order for characters to evolve, something about the characters must change as long as the characters basic concept stays constant. The idea of character relationships is to learn something new about the characters. Steve Sanders from Beverly Hills 90210 starts out as a character that always comes up with a plan to make some quick cash. As the series develops, Steve forms various relationships with other characters. Through these relationships, the audience learns that Steve is good person who will always help a friend no matter what. How characters interact with others define who they are because they use different aspects of their personalities in order to get along with others within the story.

Characters can communicate with others (as well as the audience) by using actions that are just as meaningful as speech. In ET, this is known as Communicate without Dialogue. When writing dialogue, writers can carefully construct action and body language that is just as effective as characters' speech. This same technique is applied to writing action as well. If dialogue is written exactly as what the characters mean then the dialogue loses dramatic effect. Characters' feelings can be expressed more effectively through "elliptical dialogue than in on-the-nose-dialogue" (Epstein 139). In other words, writers must know that their characters' dialogue may not always accomplish what they want. Writers must develop other tactics in order to communicate their goals to their audience. The actors may ignore dialogue because it could be poorly written. Also, the characters' dialogue may not persuade others into giving into what the characters want. Time has a much different perspective for the characters than it does for the audience. Writers and players must know how to manage their characters' time within the story so their audience can stay focused on their show.

Time Compressed Stories (TCS's) are stories that take place in a short period of time for the characters and audience. A story in the characters' world can take place within two to three days (the shorter the better); but for the audience, time may be thirty minutes to an hour. As stated before the shorter the time in the characters' world is "the more urgent everything seems" because the stakes for the characters have risen and they must take action (Epstein 76). If the characters do not act upon what is happening to them, they will not be willing to achieve their goals because it is not urgent for them. Characters must act quickly if they wish to succeed. In the series 24, all of the episodes

take place within a twenty-four hour time period. If the characters do not succeed within this timeframe, they will fail. Therefore, the characters must act quickly as possible to accomplish their goal and do so within the given timeframe. In short, having a short timeframe compels the characters to act quickly and this lures an audience to immediately care about the characters and their situation.

For Act, the relationship between the concepts of D&D and ET is that each contains principles regarding how characters interact within their world. These concepts also reveal how the characters within the story are connected to each other. Also, the Act category provides some guidelines on how to propel writers' and/or players' characters into action. Also, the Act concepts suggest how writers or DM's can manage their stories efficiently so the players and audience stay interested. The next part of this chapter discloses the results when these terms are paired together.

Act Alignment

(D&D) Changing Alignment – (ET) Heroic Moment.

(D&D) Changing Alignment - (ET) Take Charge of Destiny.

(D&D) Character Age/Aging - (ET) Characters We Never Tire Of.

(D&D) Character Age/Aging - (ET) Character Relationships.

(D&D) Conducting the Game - (ET) Time Compressed Stories.

(D&D) Conducting the Game - (ET) Character and Story.

(D&D) Conducting the Game - (ET) Powerless Situations.

(D&D) Conducting the Game - (ET) Communicate without Dialogue.

Act Analysis

Changing Alignment and Heroic Moment share a commonality because they both change how the character is to be played. A heroic moment could take place at any moment in the story (though usually saved for the end); the same occurs with Changing Alignment because it also dramatically changes their characters' and their story. Burke explains that the characters must be "conscious" of their actions because it can ultimately shape who they are as well as other characters around them (Burke, A Grammar of Motives, 14). Any changes that characters make will be their own. Something within the story will happen to the characters that could give them a reason to act out of their original frame of mind. Using changing alignment and heroic moment will assist writers and players for story and character creation because both allow the characters to search within themselves the purpose of their goals. The difference between changing alignment and both heroic moments is that changing of characters' alignment could occur at any point in the story. Heroic moment usually happens at a fixed moment in the story. Using these terms can remind writers and players that dramatic changes to their characters will also change their story as well.

Changing Alignment and Take Charge of Destiny are related because they both demonstrate the characters' willingness to take control of their own actions. When writers and players begin developing their characters, it is important for them to know when their characters should take action. Television is a fast paced medium and its characters must be active when they pursue their goals. Epstein claims that if the story is "boring [to writers as they] write it, it is probably boring everyone else, too" (120). To

summarize, writers and players must make sure that their characters remain active throughout the story when pursuing their goals. As the characters actively pursue their goals, their perspectives on their own lives will change. Other changes are how characters mature as well as how they get along with other characters.

Character Age and Aging is similar to Character Relationships because as the characters age and mature, their relationships with others change. In D&D, if characters get older, their relationship with others could be role-played out differently. The same is done with television characters; they too could age and mature to the point where their relationships can change for better or worse. Burke describes character relationship as “prototype[s] of action” because these could demonstrate the beginnings of the possible relationships that the characters will develop throughout the course of the story (Burke, A Grammar of Motives, 64). In other words, when the characters meet for the first time, they cement a bond of possible friendship and trust all through the story. As the characters age, their relationships with others will change as well. These terms may help writers and players make sure that their characters' relationships will develop gradually just as their age does. The distinction between these two is that one works more with improvisation and the other is structured into a format. In starting character development, these concepts help writers and players understand that their characters must evolve gradually over time.

Character Age and Aging also relates to CWNT0's. Having characters age could allow the players, writers, and an audience to appreciate them more because both have a limited time in their imaginary world to live and tell their story. Overall character age and

aging alters who the characters are because as they perform their actions, “new sufferances, which in turn entail new insights” could be seen in the characters’ evolution (Burke, A Grammar of Motives, 67). To summarize, characters change in ways that are noticeable is one way an audience will appreciate the character(s) even more. The most important observation is that the characters basic conception remains consent throughout the story. But as the characters experience various events throughout their journey, they incorporate these experiences into their lives, which make them grow and evolve into better people. Regardless how characters evolve, writers and players must know how to keep their characters original conception consistent throughout their stories.

Character and Story and Conducting the Game is a match because these terms demonstrate how writers and players can manage their characters. Once the story takes off, it is important for writers and players to manage how their characters’ story develops. Burke describes the relationship of these terms as “policy-making” meaning that the writers and players decision on what their characters do will affect the story as it goes in motion. In other words, once the stories parameters have been set, it is up to the writers and players to make sure they stay consistent all through the story (Burke, A Grammar of Motives, 235). Using these terms can be used as a starting point because it helps remind writers and players that their narratives must remain constant once they have set their beginning for their characters and story. Developing characters and stories can be difficult, but keeping them consistent is just as important. Stories can fall apart at anytime and when this happens, an audience may lose interest. It is important for writers and players to make sure their stories stay consistent with their characters’ objectives.

Also, if characters behave out of character, it is imperative for writers and players to know that this change must be justified in order for the story to remain constant. The next set of ratios is Conducting the game and TCS's.

Conducting the Game and TCS's are alike because when DM's conduct their game, they have to keep the stakes for their PC's high in order to keep them interested and active in the story. TCS's work the same way because everything must happen to the characters quickly. The actions that the characters perform are based on "circumstances in which they are acting" upon (Burke, On Symbols and Society, 137). If characters do not take action, then the audience will not care about the characters. If writers and players realize that their timeframe is short, then they should know that this will motivate their characters into immediate action. Placing characters into immediate action should increase the chance for audience participation. The same happens to DM's if they do not find a way to keep their players' interested. The PC's will not take immediate action either, if they feel that they do not have to. The differentiation of the two is that TCS's are a method for writers working in an exact medium. DM's have no specific method to guide them in order to keep their players interested while interacting within their story. Writers and players must know how to manage their characters' situations as well.

Conducting the Game and Powerless Situations is a match because writers and players could place their characters in these situations just to see what their characters would do. The most common element between these two is that this can happen at any time during the story. Also, the characters' struggle must mean something to them in order for an audience to empathize with them. Whether in D&D or ET, writers and

players must give their characters a chance to succeed. In other words, the characters' achievement should not be bestowed upon them. For story satisfaction, seeing how characters get out of these situations on their own is, most likely, why an audience would participate within a particular show. In starting character development the plot of the story would correspond to the action of the characters (Burke, A Grammar of Motives, 231). Regardless what powerless situations the characters are in, the situations must have ties to the main story. In short, using these terms will help writers and players manage their characters' situations in order for them to remain consistent with the main story.

Conducting the Game and Communicating without Dialogue are similar, because the characters are using a vocabulary of “mind and body” (Burke, A Grammar of Motives, 235). This means that the characters are using their bodies (actions) to communicate their intentions as well as their minds (dialogue). In a D&D game session or ET story, both can be used to remind writers and players that actions have meaning to the story as well as words. However both sets of characters perform their actions differently. In D&D, players do not declare their action while in character. Player's speak as they are to DM's on what their characters are doing. In ET, writers use action to describe what their characters do. These are the most significant dissimilarities between the two. They are similar because the characters can communicate without dialogue regardless of medium. Chapter Six will focus on the importance of character and story creation for, not only the audience, but the writers and players as well. Also, Chapter Six will stress the importance of main character development.

Chapter Six: Purpose Categorization

The terminology that qualifies for The Characters Purpose in the Story is Hit Points, Treasure, and Armor Class from D&D. There are no terms from ET that qualify. Hit Points (HP's) represents how much damage a character can withstand before they are defeated. HP's are described in two ways, Physic and Symbolism. Physic is the ability to withstand vast amounts of damage. HP's from a physic perspective is the blood life of the character. Symbolism characterizes skill and luck. HP's are a result of "combat skill, luck (bestowed by supernatural powers) and magical forces" (Gygax, Players Handbook, 34). The symbolism of HP's is that they separate player-characters from normal people. A D&D character has a certain destiny to fulfill and HP's are a symbol of that. Another symbol of a D&D characters destiny is an abundance of wealth. Like HP's, treasure is also used to separate PC's from the average person in D&D.

Treasure is the true motivation for an adventure group; it is the sole reason why characters in D&D choose careers in adventuring. Treasure is also the measure of wealth a group has accumulated through the course of their adventures. As a group completes more quests, the greater amount of wealth the characters will have. This wealth allows the groups to acquire more goods. A group's wealth is supposed to challenge the players "to want for something" more; this is one reason why characters form groups and embark and adventures (Gygax, Dungeon Masters Guide, 25). If all the adventure groups have what they want at the start of the game, then why play D&D? Characters must save some of their treasure in order to survive. When adventuring a character may have to save

"enough gold to buy that new suit of armor" which means a character must budget their treasure wisely (Adkison Interview). The group's treasure also represents their status within their fantasy world. In an adventure group, each beginning character starts out with a sort of "savings and inherited monies" that allows them to purchase a simple suit of armor and a sword (or other weapons and gear depending upon their class) (Gygax, Dungeon Masters Guide, 25). But as the group becomes more seasoned, they might acquire a better suit of armor, or perhaps a suit of armor with magical properties. The group might even acquire swords, or other weapons, with magical properties. HP's and treasure are not the only symbols that separate PC's from other characters in D&D. AC is another symbol to show why PC's must have a chance to survive throughout the entire adventure.

Armor Class (AC) is the rating of protection that characters receive when they utilize armor and shield. As mentioned before, dexterity bonuses and penalties are applied to the rating of armor class. Also considered are magical factors such as magic armor and shield. Rings and other miscellaneous items are also considered in the rating of armor class. The armor and shield of a character are the foundation on "how easily a character can be struck by an opponent's weapon" (Gygax, Players Handbook, 37). The higher number of AC stands for the greater the chance players have to be hit by an attack. A lower number of AC reduces the chances of players being hit. In relation to character development, having sufficient AC will increase a character's chance of survival. AC from Burkean perspective is described as a value "tested by its economic usefulness" (Burke, A Grammar of Motives, 277). A character uses money to upgrade their armor

class whenever possible. The genres of D&D and ET have a purpose for writers and players. The purpose represents why writers and players choose to utilize their imaginations within the genres and disregard others.

The terminology that qualifies for The Actual Objective of the Genres is Introduction to Dungeons and Dragons and The Game Section from D&D. The terms from ET that qualify are Introduction to Television Writing, Demographics and Networks, Hooks, Promising Beginnings and Telling a Compelling Story.

For D&D, the introduction describes why players should enjoy D&D over other Fantasy Role-Playing Games. The introduction explains that D&D is not complicated to play for beginners or veterans. For DM's, the introduction explains the importance of being a competent DM. As DM's gain experience with managing a game session, he/she can cut out what they do not need (such as siege warfare or wandering monsters). The players' should play the game the way DM's "envision and create it" in order for everyone to enjoy themselves (Gygax, Dungeon Masters Guide, 9). In other words, DM's must tell a compelling and coherent story, as well as be a great mediator, in order to succeed as a DM.

For players, the introduction explains why they must pay attention to the various character classes and races. The introduction explains that the game needs a group of players to assume a variety of character roles and explore a fantasy world. This game is an "exercise in imagination and personal creativity" (Gygax, Players Handbook, 7). Imagination and creativity are the essence to the art of role-playing. The main factor of D&D is all of the players are winners including the DM through satisfaction of creating

an enjoyable D&D world and game-session. That is the true objective of the game. The game section explains how D&D is different from most other games.

The Game Section, in the Players Handbook, describes what D&D is all about. When players play D&D, they must understand that they are taking on personalities that are not their own. As players interact with others, they must stay in “the game as [their] characters” (Gygax, Players Handbook, 7). In order to stay in character, players need to know their characters’ strengths, aptitudes, understandings, agility, stamina, and how commanding their characters’ presence is. This is one of the guidelines that players can use when performing within the art of role-playing. Other guidelines such as “philosophical and moral ethics (called alignment)” can help players role-play their characters as well (Gygax, Players Handbook, 7). Overall, this is the foundation of the art of role-playing.

The game section also explains that D&D is not a game of attrition. D&D is a game that is an ongoing session of play that goes from “episode to episode” (Gygax, Players Handbook, 7). As characters in D&D evolve, they should seek more challenging endeavors by defeating greater monsters or resolving extreme situations and puzzles. This means that the characters’ adventures will grow beyond simple adventures to more complex adventures that will expand the characters’ understanding of the world. The game section explains that the rules are “suggested methods only” (Gygax, Players Handbook, 8). The purpose behind the flexibility of the rules is to allow DM’s the ability to create campaigns that suit their specific imaginations. Also, the flexibility of the rules allows for the PC’s to feel a part of a game session. In starting character development, the game

section explains that D&D offers the opportunity for players to role-play fantasy style characters that players may have only read about in other media. To summarize, the game section is an overview about the art of role-playing. For ET, each book used for this study provided a purpose for aspiring writers wanting to pursue a career in television writing.

For ET, the Introduction to Television Writing is about the differences of scriptwriting for other media, such as film, and television writing. The introduction is an overview on what writers expect if they chose a career in television writing. This section also explains about the importance of story consistency within a television series. The better consistency a television series has, the greater the chances the audience will be able to follow the series and appreciate it. Also a series has to maintain their tone because the viewers are expected to see the same premise over and over again. Most important, an audience will tune into their favorite shows to see their favorite characters. But how does a writing staff know what kind of audience to write for? Understanding the writing business is important, but knowing the target audience is paramount for a successful series.

Demographics and Networks is the shows target audience. Different shows have a different target audience. Writers must know the shows demographics because they are "who that audience is" (Epstein 38). The characters tell the story to the audience and they are the voice of their generation. A series not only provides long lasting entertainment, but it moves the characters' story lines forward. Each episode is like a steppingstone for the character to evolve and achieve his/her goals. The mainstay of an episode is that it

develops "the characters' individual stories forward and develops the season storylines" (Epstein 41). Once the demographics have been established, it is important to have an audience pay attention to the particular story that is being presented and no other. In other words, writers must hook their audience and have them pay attention to their show only.

Hooks are the basic concept that makes the audience wants to "watch the show before they have heard anything about it" (Epstein 8). The two types of hooks are conceptual and star driven. The conceptual hook must be one or two sentences at the most; it is just enough to give the idea on what the show will be about in a quick blurb. An example that Epstein states is "A wrongful convicted doctor hunts for the one-armed man who murdered his wife, while fleeing from the law" (8). This is the hook to the series The Fugitive. A star driven hook has celebrities to get the attention of producers and audiences. Epstein states an example of a star driven hook as "Rosanne Barr plays a grouchy white-trash mom who waddles through life, bitching about stuff" (9). Hooks are a purpose because this is why audiences and producers would care about investing their time (and money) into a story. When creating a spec script for a television series, writers have to develop their ideas into a promising beginning. Promising beginnings must capture audiences' attention and maintain it.

Promising Beginnings are the basic reasoning for creating television characters in a nutshell. When developing characters, writers must create compelling central characters that the audience can follow and care about. Writers must also consider the characters main goal and their obstacles (whether external or internal). Finally, writers

consider what is at stake for the characters if they win or lose. The most important thing a promising beginning must contain is the central character; this character must be in the core cast. Also, the character's goal must have an impact on their society. The character's world must be in jeopardy in which he/she has something to lose. In a show, the characters may face an external conflict which can be a villain (Sheriff of Nottingham from BBCA's Robin Hood) or internal which the core cast are the ones in conflict with themselves. When creating promising beginnings, writers should create characters that "draws [audiences] into the story" because the characters are the focal point of what the story is about (Epstein 45). The targeting of specific audiences is the most common relationship between D&D and television. The most important aspect of a promising beginning is that writers are not just creating characters as business commodities, writers wish to create characters that the audiences will "root for or root against" (Epstein 45). Once the promising beginning has been set, writers must know the importance of telling a compelling story in order to maintain their audiences' following.

Telling A Compelling Story is a must for television writers if they plan to be good storytellers. They must be able to grab their audience with a realistic world and populate them with believable characters. Brody states, "story is king" (32). Telling a compelling story is a purpose for this is what is paramount for writers. Writers must know how to tell a good narrative but they must know why as well. Good stories tie into the "human spirit" (33). This means that the audience wants to see characters that they can relate to. An audience also wants to interact with their character in worlds that are similar theirs.

Now that the terms of both D&D and ET have been defined through the Purpose

perspective, the next part of this chapter is the analysis section. The analysis section determines how writers and players use these concepts to remind themselves that their characters have a certain destiny to fulfill. Also, the analysis section discloses how writers and players utilize these terms when they enter their careers as ET writers or Players.

Purpose Alignment

(D&D) Introduction to Dungeons and Dragons - (ET) Introduction to Television Writing.

(D&D) Introduction to Dungeons and Dragons - (ET) Demographics and Networks.

(D&D) Treasures – (ET) Hooks.

(D&D) The Game - (ET) Promising Beginnings.

(D&D) Hit Points – (ET) Telling A Compelling Story.

(D&D) Armor Class – (ET) Telling A Compelling Story.

Purpose Analysis

The Introduction to Television Writing and D&D are identical for they both explain why writers and players care about playing a modern role-playing game and write for ET. Both also explain the importance of developing a rich and compelling character that both players and an audience will enjoy. These two introductions diverge from another due to their tone. The D&D introduction was written casually. This allows players and DM's to feel that the game should be fun and a rewarding experience. Television is more professional because the authors of the scriptwriting books expect the

readers to take a serious approach to their writing. It is assumed that writers choose ET writing as their profession. Playing D&D is a leisure experience. Once writers and players know what to expect from D&D an ET, it is important for them to know how to write for their target audience.

Introduction to D&D also relates to Demographics and Networks because both have the ability to create characters that their target audiences can relate to. D&D and Demographics and Networks are products where an audience pays to see what these imaginary characters do. The most significant discrepancies are that one is a finished product and the other waits to be created. In D&D, players have to spend money on books and other materials to create their characters. In ET, an audience only has to turn on their televisions in order to see their favorite show. D&D's introduction and Demographics and Networks are also comparable because writers and players will know that their stories contain characters that an audience will enjoy interacting with. For ET, writers will know if their stories are a success by checking the show's ratings. For D&D, the DM can just watch and observe his/her players to see if they are engaged within the story or not. The introduction to D&D and Demographics and Networks are dislikes because creating story ideas have more of an impact on a writer's career. If writers do not create any ideas, they do not receive any jobs. Players only lose other players and can recruit others if needed. However, losing players and an audience is undesirable for writers and DM's. The next set of ratios is useful reminders on how important it is for writers and players to maintain an audience following.

Treasures and Hooks share a commonality because they are both used to draw an

audience into a story without revealing all of the details. In D&D, treasures signify why characters would care to risk their lives on dangerous adventures. Treasures also could express why characters could be used to get their interest before they're told about the context of the story. In ET, hooks operate on a similar design because they too want the audience to care about the stories they see on television. When getting started in character development, writers and players should get their audiences attention immediately. Using the concept of treasures and hooks can help both writers and players understand the importance of an audience's attention. According to Burke, treasures and hooks can be used as lures for audiences to "choose or avoid certain things" (Burke, A Grammar of Motives, 292). In the context of this study, these things are the stories that writers and players create. Once writers and players have hooked their audience, they must know how to maintain audiences' attention. In the context of this study, treasures and hooks are the catalysts to the stories that writers and players create. Once writers and players have hooked their audience, they must know how to maintain their audiences' awareness.

To maintain audience attention, writers and players can use the ideal concepts of The Game and Promising Beginnings as a starting point because both are used to describe the importance of telling a compelling story. These two terms also can emphasize the importance of why writers and players need to have members of the core-cast in every episode. For D&D, players staying in character are one way to maintain audience awareness within a story. Another way to maintain audience awareness is to cooperate with other players. D&D not only promotes the opportunity for players to create

characters and explore fantastic worlds built from their imagination, but it teaches players to work together within a story. Players working together can help them stay in character because they are focused on the story as well as getting along with other players. In starting character development, the terms *The Game* and *A Promising Beginning* can form a community that “is formed for the sake of some good” (Burke, *A Grammar of Motives*, 293). For the intent of this study, communities are stories and the audience who participates within them. Once the audience attention is maintained, it is important for writers and players to understand that their characters must have something special about them for an audience to care about them. Once the audience following is ascertained, it is important for writers and players to understand that their characters and stories must have something special about them for an audience to care. Using the next set of terms reminds writers and players that characters and stories work together to form a symbiotic relationship.

In order for an audience to care about the characters, it is important for writers and players to care about their characters as well. *HP's* and *Telling A Compelling Story* can be used as starting points in character development because they symbolize why a group of characters have certain destinies over others. Whether in D&D or in ET, the characters that an audience will care about should survive by the end of each episode. Using the idea of hit points can remind writers and players that they should care about their characters if they want an audience to care about them too. *HP's* are more than just a numerical statistic; *HP's* are a symbol of characters' survival. If writers and players kill their characters, they must justify their deaths. Otherwise, once the characters outlive

their usefulness, writers and players should replace their old characters with new characters. According to Burke, HP's and Telling A Compelling Story's are essential in getting started in character development because they are a needed "ingredient in the discussion of human motives" (Burke, A Grammar of Motives, 293). The characters, that the audience loves, should survive each episode. However, writers and players should not make it easy for their characters to succeed. Understanding how AC's and Telling A Compelling Story compliment HP's and Telling A Compelling Story.

AC's and Telling A Compelling Story can be used as a starting point in character development to remind writers and players to make their characters' journey a challenge. It is important that the obstacles that writers and players create for their characters are demanding. Obstacles not only make the story interesting, it can also make the audience root for their favorite characters. In essence, an audience rooting for their favorite characters is one way for an audience to care about the characters. D&D and ET characters do not actually announce what their AC (or other means of protection) is, but writers and players who create them could use the representation of AC's to remind themselves that the characters must always be challenged whether they succeed or fail in their goals. For the objective of this study, the purpose ratios are used for a "means [of] selecting" (Burke, Symbols and Society, 136). This means that writers and players can use these concepts to recall that their characters and stories must be a representation of life and the human spirit. Chapter Seven will be putting all of the aspects of character and story development together through this new perspective of the Dramatistic Pentad.

Chapter Seven: Conclusions

The examination of the commonalities between D&D and ET proves that they can be used as starting points in character development. The examination reveals that the commonalities have similar themes which writers and players can use to understand all aspects of character and story creation. The actions that the characters perform, as well as their scenes, are direct reflections of the characters. Throughout this study, each chapter demonstrates how all of its concepts are tied to character creation. In other words, characters are the foundation of any story. However, this study also discloses that the characters need actions, scenes, and purpose for their stories to be complete. The following section discloses the importance of how all of the aspects of both D&D and ET must be used in order for writers and players to complete their character and story creation.

The Agent is the “person or kind of person [who] performed the act” (Burke, A Grammar of Motives, XV). The concepts from both D&D and ET will help writers and players get started in how their characters will appear to others as well as to the audience. Also, using the terms from both D&D and ET will help writers and players think about what their characters’ abilities are, how they appear, and how to introduce them into the story. Once the writers and players have established who their characters are to the audience, the characters must stay consistent throughout the story. The characters can evolve, but their evolution must be signified clearly to the audience. Most important discovery is that writers and players must understand what these terms represent in order to create the kind of character that writers and players will want to have. Overall, the terms from Agent can clearly define the characters’ abilities and guide writers and players to keep them consistent with the story.

For Scene, the components of both D&D and ET are used as starting points for character development because they help writers and players think about their characters' scenes as part of the plot. The scene sets the tone for the characters to perform appropriate actions. If the characters perform actions that do not go with the scene, without good reason, the scene will be ruined. Burke describes the scene as a "background or setting in general, a name for any situation in which acts or agents are placed" (Burke, A Grammar of Motives, XVI). In other words, any scenes that writers and players create must make sense with their characters' actions. The scene also sets the tone for the plot. This is the most important observation within this chapter.

The terms affiliated in Agency are the "means or instruments" that writers and players use to get their characters into action that make sense to their narratives (Burke, On Symbols and Society, 139). Managing the fictional world as the story moves forward is crucial for audience awareness. Once writers and players have set their rules within their stories, the audience expects to see the stories unfold in that way. A change without justice will ruin the story. The concepts from this chapter are to make sure that the characters, which writers and players create, perform actions that are appropriate who they are.

For Act, the concepts in this chapter are used as starting points in character development because it can help writers and players manage their characters as they progress through their journey. Maintaining the fictional world is one of the foundations for character development. Burke describes the act as how characters produce their actions "since everything acts according as it is in its act" (Burke, A Grammar of Motives, 227). In short, the characters in the story must produce actions that are in accordance of who they are. The actions must not only make sense for the characters, but the characters' actions must make sense to the audience. These terms will help writers

and players maintain their worlds in order for their stories to stay consistent with their characters. Any changes to their story, without good reason, will cause their audience to lose faith. Also, the terms will help writers and players maintain their story's consistency because their mediums are fast paced.

The Purpose of the pentad shows a "principle of unity" because it does not matter if players choose to play D&D or writers choose ET writing (Burke, A Grammar of Motives, 294). They both share a "common purpose" to serve a specific medium (Burke, A Grammar of Motives, 294). The terms of the purpose category being used as starting points allows writers and players to think of their characters as people with a certain destiny. HP and AC are tools that symbolize that these characters are heroes within the story. The heroes are the specific characters that an audience will look for. In addition, writers and players must care about their characters if they expect an audience to care about their characters as well. Writers and players are not always going to create characters and stories they will enjoy. The terms from this perspective can be used as a reminder to writers and players that their stories are not always their own.

Regardless of D&D or ET, the characters are the "[driving force of] the stories" (Epstein 258). When writers and players create their stories, they must decide what characters, from their core cast, will their stories will focus on. For example, if players focus their story on the fighter characters, then players should design their stories to accommodate their characters' abilities. The same can be for writers, if writers create characters similar to Captain James T. Kirk of Star Trek, then writers should customize the episode to his strengths and weaknesses. The course of the story is determined by the characters' actions; these actions are determined by the choices of the writers and players. Overall, the choices that the characters make ultimately shape their dramatic universe. The characters' actions determine what scenery is appropriate, how their actions are

performed, the results of their actions, and why the audience cares about the characters' struggle. This is the most important discovery of this study.

The Internet and gaming software could allow writers and players to create their own characters and stories whether for fun or professional use. Game software such as World of Warcraft and Never Winter Nights can provide the necessary tools for writers and players to create epic stories and characters. The software graphics can allow writers and players to utilize their visual imagination as well. All of this has lead to the possibility of writers and players developing gaming communities on a global scale. Also, gaming could become more interactive on a personal perspective because these ideas are becoming more available.

Eventually, writers and players could assume the role of the protagonist when participating within the story. This means that writers and players are not just reading about their favorite characters, they are actively involved in their lives. For example, writers and players can create characters and stories similar to how the characters in the TV series Star Trek: Voyager as well as Star Trek: the Next Generation did. As the writers and players participate within the story, they can actually live it and see the story as though they are the protagonists. Although the technology is far from the visual imagination of Star Trek, video game production does allow its actual participants to portray the characters that writers and players would create for the screen. All of this leads to the question of how the story stays a priority in a graphically intense gaming world.

Other possibilities are to investigate is how the Agent is defined within the context of this type of study. The writers, players, and characters are used quite often to define the Agent even though this study is primarily about character and story development. However, the writers and players cannot be ignored because they are the

world creators. Another suggestion is how these concepts could be used as another character analysis method. The ideas from both D&D and ET are similar; it is possible to analyze how characters perform and how their actions reflect their world. The pentad is originally designed for character analysis so it is possible that this new perspective on the pentad can be used in this way as well. The question is not if it can be used; rather how can this new pentad perspective be used? These suggestions are not the end of these studies, but more the beginning on how characters in D&D and ET are being created.

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Appendix A: Terminology

Abilities are what the character can do within the game. These are defined as potential “power or skill of a game character or other creature.” (Gygax, Role-Playing Mastery, 171)

Action/description is “the action, images, and sounds” that is displayed by the characters. This does not include dialogue (Douglas 226).

Antagonist is the character who “opposes the protagonist’s goal” (Douglas 226). This character is the main obstacle that the protagonist faces.

Attributes are the foundation of the character. It is the “character’s basic characteristics.” It is the initial stage of character creation. (Gygax, Role-Playing Mastery, 171).

Back-story is the history of the characters. These are “incidents or relationships that shape a character” (Douglas 227).

Character-Arc is the progression of a character’s development from “one condition to a different dramatic state” (Douglas 226). This takes place over the entire series.

Character Document/Sheet contains all of the information about a specific character. The information refers to their “weight, age, dark secrets, strength” and any other necessary information that is needed to understand the character (Lappi 97).

Dungeon Masters (DM’s) is the overseer of the game session. DM’s “simply provides the setting” for the players to interact in (Toles-Patkin 3).

Episode is an “installment of a continuing story-line” within a television series. Usually each episode is either a half-hour or an hour in length (Douglas 228).

Game-Session is a complete episode of a role-playing game episode. A game-session can also “take place over one or more several play sessions.” (Gygax, Role-Playing Mastery, 171).

Hit Points (HP’s) represents the amount of damage a character can take before being defeated. Also, this can represent the amount of damage the character can deliver “through some form of attack (Gygax, Role-Playing Mastery, 173).

Non-Player Characters (NPC’s) are the minor roles assumed usually controlled by the DM. The NPC’s are controlled by the DM. NPC’s can appear in “one or more sessions of play” (Gygax, Role-Playing Mastery, 174).

Player-Character (PC's) is the roles portrayed by players. The PC's is usually the central hero "in a campaign or single play session" (Gygax, Role-Playing Mastery, 174).

Players are the participants who create a "make-believe character" that interacts in a game story milieu (Gygax, Role-Playing Mastery, 174).

Protagonist is the main character in the story. This character "drives the action and makes key dramatic decisions" (Douglas 230). This is the character that the audience will root for.

Role-playing is the personality of the character that is being portrayed. The character actions are based on their character sheet and imagination. The art of role-playing is "limited only by very broad parameters, common sense, and imagination" (Gygax, Role-Playing Mastery, 175).

Tabletop/Pen'n'Paper was the first style of role-playing games. This requires two, or more, players at a table with the DM at the head. The players and DM's use pencils and paper to create the characters they play. Next, the players "describe what their characters will do in a given scene" (Lancaster 51). What the players say is what their characters actually do.